

The University Musical Society



The University of Michigan

Presents

COLOGNE CHAMBER ORCHESTRA

HELMUT MÜLLER-BRÜHL, *Music Director*

SATURDAY EVENING, FEBRUARY 22, 1969, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

- Concerto Grosso in D major, Op. 6, No. 5 HANDEL
Larghetto, allegro
Presto
Largo
Allegro
Menuet
- Concerto for Trumpet and Orchestra in D major TORELLI
HELMUT SCHNEIDEWIND, *Trumpet*
- Concerto for Two Violins in D minor (S. 1043) BACH
Vivace
Largo ma non tanto
Allegro
ERNEST MAYER-SCHIERNING and TOMOTADA SOH, *Violinists*

INTERMISSION

- Rondo in A major SCHUBERT
TOMOTADA SOH, *Violinist*
- “Eine kleine Nachtmusik”—Serenade for String Orchestra (K. 525) MOZART
Allegro
Romanza: andante
Menuetto: allegretto
Rondo: allegro

PROGRAM NOTES

by

PAUL AFFELDER

Concerto Grosso for Strings in D major, Op. 6, No. 5 . . . GEORGE FREDERICK HANDEL

Handel's *Twelve Concerti Grossi*, Op. 6, constitute some of his finest instrumental music. They were composed in London in the remarkably short span of one month, between September 29 and October 30, 1739, and were published the following year. These "Grand Concertos," as they were usually referred to in the programs and newspaper announcements in Handel's time, were intended primarily to be performed as instrumental interludes between the sections of his oratorios. They were not long in finding general acceptance on their own merits, however, and were played with great success in England and on the Continent.

In Handel's day, the term "concerto" was used rather loosely. It was used to signify any instrumental composition in which two bodies of players were pitted against each other. Thus, there was the concerto without solo instruments, wherein two fairly large groups of instruments were heard in opposition. Then there was the *concerto grosso*, developed by two Italian violinist-composers, Giuseppe Torelli and Arcangelo Corelli; this was constructed so that a small group of instruments—usually two violins and a cello—known as the *concertino*, played passages to contrast with those by the rest of the orchestra—strings and *basso continuo* (harpsichord reinforced by a cello or double-bass)—known as the *concerto grosso* or *ripieno*. Finally, late in the seventeenth century, there evolved the solo concerto—the concerto most generally in use today—with one instrument alternating, contrasting and blending with the orchestra.

In the *concerto grosso*, there was a great deal of latitude regarding the number and style of the movements. No two of Handel's *Concerti Grossi* are laid out according to the same plan, many of their movements corresponding to those of the baroque dance suite. The freedom with which Handel treated the *concerto grosso* form permitted him to pour into these twelve works an infinite variety of mood and expression.

The *Concerto Grosso* No. 5 in D major is in six movements. It begins with a broad introductory *Larghetto e staccato* that is ushered in in unorthodox fashion by a trumpet-like flourish on the first solo violin, playing without accompaniment. The second movement, which follows without pause, is a fugal *Allegro* in which the larger body of strings assumes more importance than the soloists. The roles of soloists and orchestra are more evenly divided in the third movement, a gigue-like *Presto*, where the melodic lines are tossed back and forth with great abandon. For contrast, the fourth movement is a stately *Largo* in B minor, with the two solo violins and solo cello set off in bold relief against the other instruments. This modulates into the ensuing, rather vigorous and animated *Allegro* for full strings. The final movement, again stately and without solo passages, is a Minuet, *Un poco larghetto*, with variations.

Concerto for Trumpet and Orchestra in D major . . . GIUSEPPE TORELLI

Giuseppe Torelli is remembered today chiefly as having been probably the originator of the solo violin concerto and, after Alessandro Stradella, one of the first to compose in the *concerto grosso form*, wherein a small group of solo instruments—usually two violins and cello—is pitted against the larger body of strings.

Torelli was educated in Bologna, where for nine years he was solo violist at the church of San Petronio. In 1665 he left Bologna for a concert tour of Germany, displaying his prowess as one of the foremost violinists of his time. From 1697 to 1699 he served as Kapellmeister to the Margrave of Brandenburg, for whom Johann Sebastian Bach was to write his famous Brandenburg Concerti. The next two years were spent in Vienna, after which Torelli returned to Bologna.

In addition to composing and performing many works for strings, Torelli appears to have been the most prolific among baroque creators of concerti for one or more trumpets with string orchestra, of which the work on this program is a prime example. Unlike our trumpets of today, which have valves and extra tubing that make it possible to play any note in the scale, the baroque trumpet was valveless, the player being required to produce all the notes with his lips. Since consecutive scale tones could be produced only in the upper register, all baroque trumpet music was high and brilliant. And since most baroque instruments of this type seemed to sound best when they were constructed to produce their tones in the key of D, most trumpet concerti of this

period were written in D. This concerto, then, is typical of many by Torelli, in that it is in D major, also that it is in the customary form of the baroque concerto: three contrasting movements that follow the pattern of fast-slow-fast.

Concerto for Two Violins in D minor (S. 1043) . . . JOHANN SEBASTIAN BACH

The two violins are treated as a unit that vie “in friendly rivalry” with the accompanying group. The work stands midway between concerto grosso and solo concerto. Each follows the tradition of the Italian school in exploiting the violin’s capacity for melody and brilliant figuration.

The entire ensemble announces the spirited theme that generates the opening movement. There is continuous flowering and expansion of motives. The solo passages are set off against the tutti that furnish the architectural frame. They are written in a virtuoso style demanding nimble leaps from low to high register. The writing is tuneful, relaxed, and springs from the nature of the instrument.

The *Largo ma non tanto* presents the two violins as soloists against an orchestral background. The movement has the quality of a lofty duet out of baroque opera, the passages in vocal style being interspersed with others of instrumental character.

The concluding movement is an *Allegro* of the same motoric type as the first. The solo instruments are presented in animated opposition to the group. There are some difficult triplet figures and double stops that allow fiddlers to show the stuff they’re made of. One can see why the twentieth century turned to this wholesome and well-tempered music after the grandiose emotionalism of the late romantics.

Rondo in A major FRANZ SCHUBERT

Although Schubert’s fame rests chiefly on his songs, his instrumental works should not be overshadowed by these, for he proved himself to be a master in writing for instruments. His instrumental compositions are full of melody and harmonic charm. In poetic content they point the way toward the romanticism of Mendelssohn and Schumann.

Schubert’s early death at thirty-one may be considered one of the greatest losses to the music world. However, in that short span he wrote over a thousand pieces, including several operas and symphonies. His music is filled with charming gaiety, tenderness, robust good humor, and the spontaneous flow of melody with its great warmth of feeling, distinguishes all compositions of this genius.

“Eine kleine Nachtmusik”—Serenade for String Orchestra, (K. 525) WOLFGANG AMADEUS MOZART

Mozart’s *Serenade, Eine kleine Nachtmusik*, is a charming and light-hearted piece of pure entertainment music for string ensemble. The exposition presents three contrasting themes—the first begins as a vigorous statement outlining the tonic triad, the second has a lighter, almost breathless quality, and the closing theme, centering around a scale-line is the most lyric of the three. A brief, compact development and a full recapitulation are followed by several flourishing measure in lieu of a *Coda*.

The utter simplicity of the theme of the *Romanze: Andante* prompted Einstein to suggest that this movement could be called *Andante innocente*. In this extremely exposed instrumentation, the delicacy and poise in each individual line enhance the exquisite balance of the whole. A short, agitated B section creates the contrast in this three-part song form, but the greatest delight lies in the subtle variants of the lovely principal theme.

An energetic, decisive theme opens the *Menuetto*. The ensemble works as one here, adding to the forceful drive and rhythmic surety. The lilting *Trio* is characterized by an eight measure span. The first violins carry the melody accompanied by the rest of the ensemble—a distinct contrast to the instrumental handling of the *Menuetto*.

Delicate scoring, constant eighth note motion, and an unerringly directed theme make the light-hearted *Rondo: Allegro* a sprightly conclusion. Abrupt changes from *piano* to *forte*, tasteful modulations, and lilting contrasting themes all add to its considerable charm.

1968—INTERNATIONAL PRESENTATIONS—1969

Hill Auditorium

BALLET FOLKLORICO OF MEXICO 8:30, Wednesday, February 26
RUDOLF SERKIN, *Pianist* 8:30, Wednesday, March 5
MOSCOW STATE SYMPHONY 8:30, Thursday, March 13

Tickets: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00

Rackham Auditorium

ORCHESTRA MICHELANGELO DI FIRENZE 8:30, Sunday, March 23

Program: Sinfonia in C major PUGNANI
Sinfonia Concertante in G major CAMBINI
La Musica notturna delle strade di Madrid BOCCHERINI
Concertone in E-flat major SARTI
Ricerca a sei "Dall'offerta musicale" BACH
Sinfonia in D major DITTSERDORF
Souvenir de Florence TCHAIKOVSKY

Tickets: \$5.00—\$4.00—\$2.00

ANN ARBOR MAY FESTIVAL—April 24, 25, 26, 27, 1969

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

P R O G R A M S

THURSDAY, APRIL 24, 8:30

EUGENE ORMANDY, *Conductor*.

RICHARD TUCKER, *Tenor*, will sing arias by Mozart, Handel, Meyerbeer, and Puccini. "Classical" Symphony (Prokofieff); "Iberia" (Debussy) and the Symphonic Poem "Pines of Rome" (Respighi).

FRIDAY, APRIL 25, 8:30

THOR JOHNSON, *Conductor*.

JOANNA SIMON, *Mezzo-soprano*, will sing Pantasileas's aria from *Bomazzo* (Ginastera). HANS RICHTER-HAASER, *Pianist*, will perform Concerto No. 1 in E minor, Op. 11 (Chopin). UNIVERSITY CHORAL UNION performs *Psalm 150*, Op. 5 (Ginastera) and the choral work "Fern Hill" by John Corigliano, with Joanna Simon.

SATURDAY, APRIL 26, 8:30

EUGENE ORMANDY, *Conductor*.

All orchestral program: Overture to *Die Meistersinger* (Wagner); Symphony No. 3 (Charles Ives); and Symphony No. 1 (Mahler).

SUNDAY, APRIL 27, 2:30

THOR JOHNSON, *Conductor*.

UNIVERSITY CHORAL UNION performs Schubert's *Mass* in A-flat, with soloists: MARIA STADER, *Soprano*; JOANNA SIMON, *Mezzo-soprano*; JOHN MCCOLLUM, *Tenor*; WILLIS PATTERSON, *Bass*.

ZARA NELSOVA, *Cellist*, performs the Elgar Concerto for Violoncello and Orchestra.

SUNDAY, APRIL 27, 8:30

EUGENE ORMANDY, *Conductor*.

REGINE CRESPIAN, *Soprano*, will sing "Scheherazade" (Ravel); and the aria, "Ah Perfido," Op. 65 (Beethoven). Symphony No. 31 in D major—"Paris" (Mozart), and "La Mer" (Debussy).

Series Tickets: \$30.00—\$25.00—\$20.00—\$15.00—\$10.00

Single Concerts: \$7.00—\$6.50—\$6.00—\$5.00—\$3.50—\$2.50—On sale March 3.

RETURNED TICKETS have been gratefully received by the Musical Society for resale—this season already in the amount of \$964—to help reduce the annual deficit. Subscribers who find they cannot attend a performance for which they hold tickets are encouraged to return their tickets (or phone in locations at 665-3717), to allow resale. Receipts are provided for full tax deductions.

U N I V E R S I T Y M U S I C A L S O C I E T Y

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