

The University Musical Society

of
The University of Michigan



Presents

Munich Chamber Orchestra

HANS STADLMAIR, *Conductor*

FRIDAY EVENING, MARCH 12, 1971, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Concerto for String Orchestra, Op. 40, No. 2 (1950) J. N. DAVID
Allegro con brio
Moderato
Vivace

Concerto for Two Violins in D minor (S. 1043) J. S. BACH
Vivace
Largo, ma non tanto
Allegro

LUKAS DAVID and MAURICE DENTON, *Violinists*

INTERMISSION

Serenata Notturna in D major, for Two Small Orchestras
and Kettledrums, KV. 239 MOZART
Marcia (maestoso)
Menuetto
Rondo (allegretto)

Second Symphony for String Orchestra in A (1960) H. GENZMER
Andante, allegro
Adagio
Burleske
Andante, allegro

Deutsche Grammophon Gesellschaft Records

PROGRAM NOTES

Second Concerto for String Orchestra, Op. 40, No. 2 . . . JOHANN NEPOMUK DAVID

David, born in Austria in 1895, is one of the most significant German-speaking composers at the present time. He grew up as choirboy at the Augustinerstift in St. Florian near Linz, centre of activity of Anton Bruckner, and his development was influenced by the spirit of the composer. His educational work as Professor of Composition and as Director of the Leipzig Conservatorium (1934-45) brought him into direct contact with the works of J. S. Bach. In 1945, after the war, the composer was appointed Director of the Mozarteum in Salzburg. Three years later he accepted a Professorship at the Hochschule für Musik in Stuttgart, where he is still living.

The Second Concerto for Strings was written in 1950. As always, the composer makes much use in the three movements of contrapuntal devices. The resulting astringency of texture is compensated, on the other hand, by his love of experimenting with new colours and combinations of tone that are obtainable from a string orchestra and by virtue of his musical warmth and verve.

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.

Serenata Notturna in D major for two small Orchestras and Timpani, KV. 239 WOLFGANG AMADEUS MOZART

Composed in 1776, this work stands alone among the serenades of Mozart and of other composers by virtue of individuality of its orchestration—a solo quartet of two violins, viola and double-bass is matched by a tutti ensemble of violins, violas and cellos, to which Mozart adds a part for timpani. We do not know for what occasion the work was written and what determined Mozart's choice of instruments. It is possible that it was used as music for New Year. The orchestration must have amused the composer very considerably; the three movements of the *Nachtmusik* are full of unclouded happiness and light-heartedness—as for example the buffoon-like introductory march of the players or the final rondo with its cheeky *Gassenhauer* (popular song) melodies.

Symphony No. 2 for String Orchestra in A major (1960) GENZMER

Harald Genzmer, born in 1909, has been working for a good many years as Professor of Composition at the Staatliche Hochschule für Musik at Munich. After a performance of his Second Symphony for Strings by the Munich Chamber Orchestra in Switzerland, the Press review stated: . . . "The Symphony for string orchestra shows a thorough knowledge of the skill in contrapuntal techniques, sure feeling for form and creative imagination."

Genzmer's style—regardless of all that is new—has its roots in the Teutonic tradition of the first half of this century. It is not confined by tonality, yet is never completely without tonal relationships. The plan of the four movements, whose contrasted characters cover a wide range of expression from serious to light-hearted moods, approximates that of the traditional symphony.

The Chamber Arts Series for next season (1971-72) will be announced soon, at which time orders for series tickets will be accepted.