

PROGRAM NOTES

Serenade, K. 525: "Eine kleine Nachtmusik" . . . WOLFGANG AMADEUS MOZART
(1756-1791)

Mozart composed numerous divertimenti and serenades in his youth, as was the custom of those days and the requirements of those who commissioned his music. This musical form was one which was in demand to raise the spirits of those attending private holiday parties, weddings, or fashionable balls. The serenade "Eine kleine Nachtmusik" was composed in 1787 and is different in many respects from his earlier works.

Mozart had finished composing "Don Juan" in the same year and he was in full command of his mature creative power. While "Don Juan" was most probably commissioned, it is not known what circumstance led Mozart to write this work. It was written for a string quintet but it can be performed equally by a string orchestra.

This small masterpiece contains four movements. Its outstanding creativity and delicate thread of melody show a Mozart far more mature than in many of his other works. The first movement, *Allegro*, is a sonata kept short with an Italian-like main theme. The second movement is a romance involving three passages, while the third movement is an elegant *Menuet*. The fourth movement, a *Rondo*, sparkles within its sonata form. It is gay, virtuosic, with a brisk, playful tune bringing the movement to an end.

Larghetto, from Cello Concerto in A major . . . KARL PHILIPP EMANUEL BACH
(1714-1788)

Though he became the most famous son of Johann Sebastian Bach, Karl Philipp Emanuel Bach studied philosophy and law before deciding upon music as a profession. His inherited passion for music led him first to conduct a singing society and then on to Berlin where he was appointed chamber musician and clavecinist to Frederick the Great. He was one of the most brilliant performers of his day and also an exceeding prolific and skillful composer in nearly all forms. Though he is best remembered today for his clavier works (210 solo pieces and 52 concertos), his voluminous output included vocal works and compositions for all combinations of instruments.

Concerto in E minor ANTONIO VIVALDI
(c. 1675-1741)

Born in Venice about 1675 (the exact date is not known), Antonio Vivaldi studied the violin as had his father before him. Ordained as a priest, Vivaldi was not in good health and soon turned to teaching and composing instead of saying mass. For thirty-six years he taught at a famous school for girls in Venice. This favorable circumstance enabled him to compose a vast amount of music, much of which was brilliantly dashed off as exercise material for his students. This includes more than four hundred concertos.

Suite No. 1 in G major for unaccompanied cello . . . JOHANN SEBASTIAN BACH
(1685-1750)

As recently as the beginning of the twentieth century, such things as fantasias on opera tunes were the chief resource in the repertory of the solo cellist, and it is largely due to Pablo Casals that a new era may be said to have begun. His art was such that the Six Suites for violoncello by Bach were revived.

The movements which form the average nucleus of the suite often begin with an *Allemande*, whose origin is obscure. The *Courante* which almost invariably follows is intended to supply a contrast. The *Sarabande*, of Spanish or Moorish origin, has a rhythm that is very pronounced, with a strong emphasis on the second beat of a bar of three in slow time. In the most concise

examples of the suite, the *Sarabande* is followed by a final *Gigue*, but frequently other movements were interpolated at this point, such as the two *Minuets*. The concluding *Gigue* is generally light and rapid in style. The Prelude which is commonly added to this nucleus is, in many important examples, the longest and most elaborated of all. The effect is to add breadth and stability to the group, and the contrast with the rest of the movements is in every respect unmistakable.

Concerto Grosso in F major, Op. 6, No. 2 ARCANGELO CORELLI
(1653–1713)

Violinist, teacher, and founder of the classical school of violin playing, Corelli published relatively little as a composer, but his works are both absorbing in their own right and significant in musical history. Little is accurately known of his life, but he spent much of it in Rome, where he lived at the palace of his friend and patron Cardinal Ottoboni, conducting weekly concerts which were considered the most important musical events in the city at that time. With the violin replacing the viol as the principal string instrument, Corelli was acknowledged its master, and musicians came from all over Europe to study with him. His sets of violin sonatas laid the foundation for all solo violin playing, and the twelve *Concerti grossi* published as his Opus 6 set a new fashion in instrumental music that quickly spread throughout Europe.

His *Concerti grossi* are the direct precursors of Handel's similar works, of Bach's Brandenburg Concertos, and of Vivaldi's orchestral concertos, and ultimately of the whole eighteenth-century tradition of string music.

Pièces en concert FRANÇOIS COUPERIN
(1668–1733)

While court musician to Louis XIV of France, François Couperin, known as "Couperin le Grand" to distinguish him from the other members of a musical family almost as numerous as the Bachs, composed a series of "Concerts" to brighten the King's melancholy. They were later published in two volumes, entitled *Concerts Royaux* and *Les Gouts Réünis*, and the movements in this suite are taken from the latter volume.

The use of the title "concert" does not indicate any affinity with the Italian *concerto*, although Couperin was well schooled in the Italian techniques of violin music and composition then fashionable all through Europe. His title is used in the sense of concerted music for an instrumental ensemble, conceived generally in the style of French dances from the ballet and theater of the period (except for the formal *Preludes*), and impregnated with Italian influences. The *grave* prelude here is powerful in its harmonies and is followed by a graceful *sicilienne*. *La Tromba* takes its title from the jaunty arpeggio theme like a trumpet fanfare. The "Devil's Air" of the last movement is more urbane in the style of Harlequin's mischievous devilry than actually demonic.

About the Artists

The Belgrade Chamber Orchestra, founded in 1966, is one of the outstanding musical ensembles in Yugoslavia. It is composed of eighteen musicians from leading Yugoslav orchestras, each a superb artist in his own right. The orchestra has performed and been acclaimed at major European music festivals and was a winner of the Yugoslav Radio Competition—the Orpheus Award given for the best performance. The ensemble is now on its second tour of the United States.

Lynn Harrell is making his conducting debut with the Belgrade Chamber Orchestra, after winning acclaim throughout the United States and Europe as a cello virtuoso. He has performed with such prestigious orchestras as the Chicago Symphony Orchestra, New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, London Symphony, Vienna Philharmonic, Orchestre de Paris, and the Bavarian Symphony. He has been a frequent participant in major music festivals and has given recitals in major music centers including London, New York, Vienna, and Munich. Last season Mr. Harrell gave his own series of three chamber music concerts as part of Lincoln Center's Great Performers Series.

Both Mr. Harrell and the Belgrade Chamber Orchestra are performing in Ann Arbor this evening for the first time.

Chamber Arts "Bonus" Concert

Barbara Strzelecka, *Harpsichordist*

Tuesday, November 14, at 8:30, in Rackham Auditorium

As part of the Musical Society's centennial celebration, series subscribers to the eight concerts of the Chamber Arts Series are invited to attend this extra concert (free tickets upon request) next month. Remaining tickets will be available to other concertgoers beginning November 7 and at the door the evening of the performance, \$4 general admission.

Barbara Strzelecka studied piano and harpsichord in the cities of Warsaw and Lodz, and since 1960 has been active in Europe as a performer, musicologist, and recording artist. In her native country she has regularly performed for Polish Radio and Television, at concerts organized by the Polish National Philharmonic and the Warsaw Musical Society, and as soloist with the Warsaw Philharmonic Orchestra. Specializing in music of the 16th and 17th centuries, Miss Strzelecka has participated as performer and musicologist in festivals of ancient music in Poland and Italy, and contributes articles to various publications on the harpsichord and its music.

This concert is made possible through the generosity of Mr. and Mrs. Peter N. Heydon.

COMING EVENTS

VIENNESE GALA	October 27
MURRAY PERAHIA, <i>Pianist</i>	October 30
DIMITRI, <i>Clown-Mime</i>	November 1
NATHAN MILSTEIN, <i>Violinist</i>	November 5
KARYO YAMAHICO, JAPAN	November 6
IL DIVERTIMENTO	November 7
FRED WARING SHOW	November 9
ENGLISH CHAMBER ORCHESTRA/VLADIMIR ASHKENAZY	November 10
BARBARA STRZELECKA, <i>Harpsichordist</i>	November 14
NEW IRISH CHAMBER ORCHESTRA/PRIEUR, GALWAY	November 21
HANDEL'S <i>Messiah</i>	December 1, 2, 3
ISAAC STERN, <i>Violinist</i>	December 7
TCHAIKOVSKY'S <i>Nutcracker</i> BALLET	December 14, 15, 16, 17
JUDITH BLEGEN, <i>Soprano</i>	January 12
MOZART'S <i>Marriage of Figaro</i>	January 14
"PIRIN," BULGARIAN FOLK ENSEMBLE	January 16
PHILIDOR TRIO	January 21
PAUL TAYLOR DANCE COMPANY	January 26 & 27
BARBARA NISSMAN, <i>Pianist</i>	February 1
MOSCOW PHILHARMONIC/DMITRI KITAIENKO	February 3
PAUL BADURA-SKODA, <i>Pianist</i>	February 9
LES MENESTRELS	February 11
ANDRÉS SEGOVIA, <i>Guitarist</i>	February 17
ASPECTS OF PEKING OPERA	February 20
FOUNDERS DAY CONCERT	February 24
NDR SYMPHONY OF HAMBURG/ZDENEK MACAL	February 28
LOS ANGELES BALLET	March 12, 13, 14

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