



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## The Kuijken Quartet

BARTHOLD KUIJKEN, *Baroque Flute*  
SIGISWALD KUIJKEN, *Baroque Violin*  
*and Viola da gamba*

WIELAND KUIJKEN, *Viola da gamba*  
ROBERT KOHNEN, *Harpsichord*

TUESDAY EVENING, NOVEMBER 13, 1984, AT 8:30  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

Trio Sonata in B minor, Op. 2, No. 1<sup>a</sup> ..... HANDEL  
Andante Allegro ma non troppo Largo Allegro  
*Flute, violin, basso continuo*

Paris Quartet No. 1 in G major ..... TELEMANN  
Grave, allegro, grave, allegro  
Largo, presto, largo  
Allegro  
*Flute, violin, viola da gamba, basso continuo*

Trio Sonata after BWV 527 in D minor ..... BACH  
Andante Adagio e dolce Vivace  
*Flute, violin, basso continuo*

### INTERMISSION

Two Sonatas ..... SCARLATTI  
E minor, K. 402 (andante)  
A major, K. 209 (allegro)  
*Harpsichord*

Deuxième Récréation en Musique in G major ..... LECLAIR  
Ouverture Badinage  
Forlane Chaconne  
Sarabande Tambourin  
Menuet  
*Flute, violin, basso continuo*

*Harmonia Mundi, Telefunken, Philips, Accent, and RCA Records.*

## PROGRAM NOTES

by BRUCE BROWN

This program explores the range of the trio sonata as a Baroque genre. In almost every work, we see the strong influence of Corelli, who provided the formal archetype. In the Leclair work, the Corellian sonata style is made to serve the French taste in the *goûts réunis* so esteemed by Couperin, Quantz, and others. This program is a Triple Tricentennial celebration of the birthdays of Handel, Bach, and Scarlatti.

The sonatas of **George Frideric Handel** (1685-1759) offer a glimpse at the possibilities of the transcriber's art. Handel drew on the sonatas as stock material for the choruses and symphonies of his large choral works such as *Belshazzar*, *Solomon*, and *Jephtha*. This principle of interchangeability is a given in Handel's instrumental works. The Trio Sonata in B minor heard this evening is number 14 of the present Opus 2. These works were published twice by Walsh of London, in 1730 and again in 1732.

"Paris Quartet" has become a generic term for all quartets by **Georg Phillip Telemann** (1681-1767). Actually, it was after the publication of the *Six Quatuors* (Paris, 1733) that Telemann is supposed to have been invited to Paris by musicians there; he may actually have gone to deter pirate editions of his pieces. Telemann himself wrote that the *Nouveaux Quatuors* (Paris, 1738) — the real "Paris Quartets" — were played by Forqueray, Blavet, and others. Telemann's first set of *Quadri* was published first in Hamburg in 1730 and again in Paris in 1736, consisting of two concertos, two balletti ("suites" in the 1736 version), and two sonatas. From this set we have the "Paris Quartet" No. 1 in G major ("concerto").

The slow movement of the Sonata in D minor for organ, BWV 527, by **Johann Sebastian Bach** (1685-1750), appears as the middle movement of his Triple Concerto in A minor for flute, violin, and harpsichord, with orchestra, BWV 1044. (The entire work is a study in transcription, as the outer movements come from a solo harpsichord piece, the Prelude and Fugue in A minor, BWV 894.) Thus, this rendition of the complete Sonata as a chamber work is a logical conclusion stemming from common practice. The organ trio sonatas have no clear antecedents, although trio-form was a common treatment for chorale melodies. As solo organ pieces, they represent the pinnacle of the organist's art — Forkel states that they were written to train Wilhelm Friedemann as a virtuoso. Though very definitely composed for the organ, it is possible to imagine these organ trios as "modelless transcriptions" — works for a medium existing only in the composer's imagination, brought to life through his extraordinary facility at the organ.

The harpsichord sonatas of **Domenico Scarlatti** (1685-1757), though related to works by Sexias and Soler, remain unique in the solo keyboard repertoire through their form and effective use of the instrument. Overshadowed by his famous father Alessandro Scarlatti, Domenico did not "find himself" as a composer until he left Italy for the Iberian peninsula in the employ of Maria Barbara, later Queen of Spain. Scarlatti possessed incredible facility; from the young Sexias he absorbed a new keyboard idiom. In one of the most extraordinary transformations in music history, Scarlatti began, in middle age, the production of 555 keyboard works, all of the same form, each a stylized portrait in sound of his adopted country through harpsichord sound effects — bells, trumpets, castanets, flamenco dancers, and guitars.

**Jean-Marie Leclair** (1697-1764) is often termed the "founder of the French violin school." He was a dancer as well as a violinist and composer. He served as *ordinaire de la musique de roi*, a post he assumed in 1733. His contribution to the chamber sonata was his adaptation of the Corellian style to suit French taste. This union of French and Italian styles was a topic of great interest and debate for theorists and composers all over Europe, including Quantz, Couperin, Fux, and others. Leclair's performance in Kassell with Italian composer Locatelli is believed to have been an enactment of the war between the two styles. Jakob Lustig, an organist and composer of the era, recounts that Leclair played "like an angel" and Locatelli "like the devil" — Leclair employing extreme rhythmic freedoms and moving his listeners by the beauty of his tone, and Locatelli astonishing the hearers with his harsh tone and pyrotechnics. The *Deuxième Récréation en Musique* is a suite of typical French dance forms prefaced by an overture, the overture form being the union of French and Italian styles *par excellence*.

## About the Artists

The Kuijken household, a short distance from Brussels, was unusually rich in musical talent. Three sons manifested an early interest in "doing something with music." Wieland became attracted to the cello, Sigiswald favored the violin, and Barthold was particularly interested in the transverse flute. Both Wieland and Sigiswald were drawn to the music of Baroque composers, and the more they immersed themselves in the musical and philosophical aspects of this music the more they became convinced that the techniques and interpretations were inseparable from the historical context. They concluded that the music should be played on original (unaltered) instruments as well. In 1959 Wieland helped form the Alarius Ensemble of Brussels with Robert Kohnen, harpsichordist, and Sigiswald joined them in 1964. This group made recordings and toured Europe and the United States until 1972 when the ensemble disbanded. Since then, they have been joined by flutist Barthold Kuijken, and have performed and recorded with many other Baroque specialists.

**Wieland Kuijken**, born in 1938, studied cello at the Bruges and Brussels Conservatories and was awarded the Prix d'Excellence at Brussels in 1959. His continuo and solo playing were an integral part of the Alarius Ensemble in its tours and concerts. His ongoing collaboration with other artists, specialists in the Baroque idiom such as Frans Brüggen and Gustav Leonhardt, has helped establish him as the leading Baroque continuo and bass gamba soloist in Europe. He also conducts gamba workshops at Innsbruck, and teaches gamba at the Royal Conservatories at The Hague and Brussels.

**Sigiswald Kuijken**, born in 1944, also studied at the Bruges and Brussels Conservatories and in 1964 joined the Alarius Ensemble playing violin and viola da gamba. Starting in 1974, he toured the United States for two seasons with Wieland Kuijken and Robert Kohnen, and then a third tour followed which included flutist Barthold Kuijken. Sigiswald Kuijken currently teaches Baroque violin at the Royal Conservatory, The Hague, in addition to his concert, recording, and conducting activities.

**Barthold Kuijken**, born in 1949, completed flute studies at the Bruges and Brussels Conservatories, and then studied with Frans Vester and Frans Brüggen at The Hague Conservatory. He has appeared in numerous concerts in Europe and England, and has made recordings with Baroque ensembles and specialists such as Concentus Musicus, Collegium Aureum, and the Parnassus Ensemble. He teaches at both the Royal Conservatory at The Hague and the Brussels Royal Conservatory and lectures throughout Europe on Baroque music.

**Robert Kohnen**, born in 1932 in St. Vith, Belgium, studied organ at the Lemmens Institute, Malines, and the Brussels Conservatory. He was one of the founders of the Alarius Ensemble, and played an important part in the evolution of the unique approach to Baroque literature of that group and subsequently of the Kuijken Quartet, an approach which has brought them world renown. He has given many recitals throughout Europe, and is currently Professor of Harpsichord at the Royal Conservatory, Mons, Belgium. In 1980 he toured the United States and Canada as a representative of the Belgian Government in honor of the 150th Anniversary of Belgian independence.

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### St. Luke's Chamber Ensemble

On Friday, March 8, at 8:30, this New York ensemble will perform in Rackham Auditorium, replacing I Fiamminghi in the Chamber Arts Series. Created by Michael Feldman, Artistic Director, the St. Luke's Chamber Ensemble has performed from the Church of St. Luke's to Carnegie Hall and Town Hall, and in summer it is in residence at the Caramoor Music Festival. The group is, in the words of John Rockwell, New York Times, "as good an ensemble as we have in New York City."

Now broadening their audiences, they come to Ann Arbor with a program revealing their wide range of repertoire — a Mozart Divertimento, Ellen Taaffe Zwilich's Double String Quartet, and Mendelssohn's Octet (for double string quartet). Tickets are available from \$5 to \$10.

## Coming Concerts

- JUDITH BLEGEN, *Soprano*, and  
 HÅKAN HAGEGÅRD, *Baritone* . . . . . Sat. Nov. 17  
 Music of Wolf, Fauré, Debussy, Saint-Saëns, Duparc, Gounod, Donizetti, and Lehar
- ROMANIAN NATIONAL CHOIR . . . . . (aft.) Sun. Nov. 18  
 Part I: Renaissance and Elizabethan; Part II: Contemporary, Romantic, and Traditional;  
 Part III: Folk Arrangements, Old and New
- AMERICAN BALLET THEATRE II . . . . . (eve.) Sun. Nov. 18
- Handel's *Messiah* / DONALD BRYANT . . . . . Fri.-Sun. Nov. 30, Dec. 1, 2  
 University Choral Union and soloists, University Orchestra members
- VIENNA CHOIR BOYS . . . . . Sun. Dec. 9  
 Britten: Excerpts from *A Ceremony of Carols*; Offenbach: Operetta, *Monsieur and  
 Madame Denis*; J. Strauss: Polkas and Waltzes; music of Eybler, Palestrina, Schubert,  
 and Schumann; Folksongs
- PITTSBURGH BALLET, Tchaikovsky's *Nutcracker* . . . . . Fri.-Sun. Dec. 14-16
- VLADIMIR ASHKENAZY, *Pianist* . . . . . Tues. Jan. 15  
 Rachmaninoff: Variations on a Theme by Corelli, and Six Etudes-Tableaux, Op. 39;  
 Chopin: Ballade No. 4, Nocturnes Op. 48, Nos. 1 and 2, Impromptu No. 3, Op. 51,  
 Scherzo No. 3
- MUSIC FROM MARLBORO . . . . . Wed. Jan. 23  
 Mozart: Piano Trio in C, K. 548; Beethoven: String Trio in G, Op. 9, No. 1;  
 Dvořák: Piano Quartet in E-flat, Op. 87
- BALLETAP USA . . . . . Sun. Jan. 27
- PRAGUE SYMPHONY / JIRI BELOHLAVEK . . . . . Sat. Feb. 2  
 FESTIVAL CHORUS and soloists  
 Dvořák: Cantata, *The Spectre's Bride*
- FELD BALLET . . . . . Fri., Sat. Feb. 8, 9
- GUARNERI STRING QUARTET . . . . . Sun. Feb. 10  
 Beethoven: Quartets Op. 18, No. 3, Op. 95, and Op. 132
- KATIA & MARIELLE LABÈQUE, *Duo-pianists* . . . . . Sun. Feb. 17  
 Brahms: Variations on a Theme by Haydn; Stravinsky: Concerto for Two Pianos;  
 Ravel: *Ma Mere l'Oye*; Gershwin: *An American in Paris*
- ROYAL PHILHARMONIC / YEHUDI MENUHIN . . . . . Tues. Feb. 19  
 Rossini: *La Gazza Ladra* Overture; Delius: *On Hearing the First Cuckoo in Spring*;  
 Elgar: *Enigma Variations*; Tchaikovsky: *Symphony No. 6, "Pathétique"*
- NEW YORK CITY OPERA NATIONAL COMPANY . . . . . Tues. Mar. 5  
 Verdi's *Rigoletto*
- KODO . . . . . Thurs. Mar. 7
- †ST. LUKE'S CHAMBER ENSEMBLE . . . . . Fri. Mar. 8
- PAUL BADURA-SKODA, *Pianist* . . . . . Sun. Mar. 10
- ACADEMY OF ANCIENT MUSIC . . . . . Thurs. Mar. 14  
 CHRISTOPHER HOGWOOD, *Conductor*; EMMA KIRKBY, *Soprano*; DAVID THOMAS, *Bass*  
 Handel: *Water Music*, and Cantata, *Daphnis et Chloe*
- NATIONAL SYMPHONY / MSTISLAV ROSTROPOVICH . . . . . Wed. Mar. 20  
 Beethoven: *Symphony No. 4*; Shostakovich: *Symphony No.5*
- FACULTY ARTISTS CONCERT . . . . . Sun. Mar. 24
- SHERRILL MILNES, *Baritone* . . . . . Fri. Mar. 29
- POLISH CHAMBER ORCHESTRA . . . . . Thurs. Apr. 18
- MAY FESTIVAL . . . . . Wed.-Sat. May 1-4

†Replacing I Fiamminghi in the Chamber Arts Series — same date, time, and place.

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