



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Norwegian Chamber Orchestra

IONA BROWN, *Artistic Director*

IONA BROWN and ATLE SPONBERG, *Violinists*

LARS ANDERS TOMTER, *Violist*

THURSDAY EVENING, OCTOBER 8, 1987, AT 8:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Concerto in D minor for Two Violins BACH
Vivace
Largo, ma non tanto
Allegro

IONA BROWN and ATLE SPONBERG, *Violinists*

Rendez-vous for Strings (1987), American première ARNE NORDHEIM
Preambulum
Intermezzo
Eco

INTERMISSION

String Symphony No. 10 MENDELSSOHN
In one movement

Sinfonia Concertante in E-flat major, K. 364,
for Violin and Viola MOZART
Allegro maestoso
Andante
Presto

IONA BROWN, *Violinist*, and LARS ANDERS TOMTER, *Violist*

The Norwegian Chamber Orchestra acknowledges with gratitude the following companies who have helped to make possible its 1987 North American tour: Norseland Foods, Norsk Hydro Sales Corporation (New York), and Olsten Services.

Hall's Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

Johann Sebastian Bach (1685-1750): Concerto in D minor for Two Violins

This concerto is very likely the best known of all Baroque concertos for two instruments. Stravinsky once called it "the most perfect Baroque concerto in existence." Written while Bach was Kapellmeister at the small but musically active court in Köthen, from 1717 to 1723, it follows the pattern of the Italian concerto with its two fast movements and an aria-like slow movement in the middle.

Arne Nordheim (b. 1931): Rendez-vous for Strings (1987)

Rendez-vous for Strings is a brand new composition, written specially for the Norwegian Chamber Orchestra. It was premièred during the Bergen Festival last May under Iona Brown's direction and was an immediate success with the Festival audience. This evening's concert marks the first American performance of the work.

Arne Nordheim is considered one of Scandinavia's finest composers. In his *Rendez-vous for Strings* he returns to material close to him as a very young composer in the 1950s. The last movement, *Eco*, is almost identical to a work he wrote for string quartet in 1953 with the German title *Nachruf*.

Felix Mendelssohn (1809-1847): String Symphony No. 10

After Mozart, perhaps the greatest prodigy in the history of Western music was Felix Mendelssohn. He was fifteen when he wrote the inspired music to Shakespeare's comedy *A Midsummer Night's Dream*, but between ages nine and ten he had already composed a number of extremely well-proportioned string symphonies. The one heard tonight, No. 10, is generally regarded as one of his best.

Wolfgang Amadeus Mozart (1756-1791): Sinfonia Concertante in E-flat major for Violin and Viola, K. 364

This work of three movements was the last of Mozart's works in concertante-style; his subsequent orchestral works were concertos and symphonies proper. It is a shining piece of music, brilliantly written for the solo instruments, with a forceful *maestoso* opening theme and movement; a very emotional, almost sentimental *andante*, giving great relief; and a light third movement rather like a happy ending. It is the apotheosis of the concertante genre.

About the Artists

The **Norwegian Chamber Orchestra** was founded in the summer of 1975 and became a permanent body in 1977. Its members, drawn from the cream of Norwegian orchestral musicians and predominantly young people, have been praised for "playing with all the finesse and feeling for ensemble of a long established string quartet." (*Hi-Fi News*) They made their debut in December 1977 under the leadership of their concertmaster Terje Tonneson, receiving rave reviews from the critics. The orchestra has since toured widely in Europe, with visits to Germany, Holland, England, Spain, Austria, Switzerland, and Italy. In February 1984 they gave a number of concerts in the Caribbean with Mstislav Rostropovich and later that year made their debut in the United States. The group performs a wide variety of repertoire, including a substantial number of works by contemporary Norwegian composers. They have recorded Mozart piano concertos for Turnabout and an all-Grieg album on the Bis label.

Iona Brown, the orchestra's artistic director and soloist since 1981, was born in Salisbury, England, into a highly musical family. She studied in Rome, Brussels, Vienna, and with Henryk Szeryng in Paris. In 1974 she was appointed director of the Academy of St. Martin-in-the-Fields and, as director and soloist, has made a glittering series of recordings with them. Also, she has recorded David Blake's Violin Concerto, a piece written for and dedicated to her, and the Bartók Concerto No. 2 with the Philharmonia Orchestra and Simon Rattle. In addition to her work with the Norwegian Chamber Orchestra, Miss Brown was given a three-year appointment in 1985 as guest director of the City of Birmingham Symphony Orchestra. She is in demand throughout the world as both soloist and director, and her current season features appearances with the symphony orchestras of San Francisco and Detroit, and the Los Angeles Chamber Orchestra.

Miss Brown was among those on the Queen's 1986 New Year's Honors list to be awarded an Order of the British Empire for services to music. Her violin is by J. B. Guadagnini from Piacenza, 1740.

The Norwegian Chamber Orchestra makes its Ann Arbor debut with this concert; Iona Brown returns after a 1980 appearance with the Academy of St. Martin-in-the-Fields.

ORCHESTRA PERSONNEL

Violins: Iona Brown, Pauls Ezergailis, Joern Halbakken, Odd Hannisdal,
Geir Inge Lotsberg, Svein H. Martinsen, Ingrid Willassen, Sissel Scheen,
Oeivind Nussle, Atle Sponberg

Violas: Lars Anders Tomter, Are Sandbakken, Birgitta Halbakken

Cellos: Oeystein Birkeland, Neal Edward Brown, Sara Wijk

Double Bass: Suante Henrysson *Oboes:* Erik Niord Larsen, Inga Eeg-Henriksen

French Horns: Kjell Erik Arnesen, Vidar Aarseth *Harpichord:* Leif Ree-Pedersen

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