



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Camerata Musica of the D.D.R.

ZELJKO STRAKA, *Conductor*

MONDAY EVENING, FEBRUARY 8, 1988, AT 8:00  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

### P R O G R A M

Concerto Grosso in D major, Op. 6, No. 1 ..... CORELLI

Allegro  
Allegro, largo, allegro  
Allegro

Concerto in D minor for Oboe, String Orchestra, and Continuo ... A. MARCELLO

Andante e spiccato  
Adagio  
Presto

DIETER WAGNER, *Oboist*

Concerto in G major for Viola and String Orchestra ..... TELEMANN

Larghetto  
Allegro

Adagio  
Allegro

KARL-HEINZ DOMMUS, *Violist*

### I N T E R M I S S I O N

Concerto in D major for Two Violins, Two Cellos,  
String Orchestra, and Continuo, RV 564 ..... VIVALDI

Allegro  
Largo  
Allegro

WOLF-DIETER BATZDORF and BODO PRZESDZING, *Violinists*  
MATHIAS PFAENDER and MANFRED HERZOG, *Cellists*

Sinfonia for Trumpet, String Orchestra, and Continuo ..... TORELLI

MATHIAS SCHMUTZLER, *Trumpeter*

Ancient Airs and Dances, Suite III, Op. 40 ..... RESPIGHI

Italiana  
Aire di Corte

Siciliana  
Passacaglia

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.



## PROGRAM NOTES

Concerto Grosso in D major, Op. 6, No. 1 . . . . . ARCANGELO CORELLI  
(1653-1713)

Violinist, teacher, and founder of the classical school of violin playing, Arcangelo Corelli published relatively little as a composer, but his works are both absorbing in their own right and significant in musical history. With the violin replacing the viol as the principal string instrument, Corelli was acknowledged as 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.

Here for the first time Corelli introduced a disposition of the orchestra into two groups: a *concertino* of two violins and cello, and a *ripieno* of the remaining strings scored in four parts. Into this mold the composer was able to pour all his finest qualities — the brilliance of his solo invention, an added richness of harmony, the dramatic contrast between the two groups of instruments, and an engaging freshness of spirit. His *Concerti grossi* are the direct precursors of Handel's similar works, of Bach's "Brandenburg" Concertos, of Vivaldi's orchestral concertos, and ultimately of the whole eighteenth-century tradition of string music.

Concerto in D minor for Oboe, String Orchestra,  
and Continuo . . . . . ALESSANDRO MARCELLO  
(1669-1747)

The brothers Marcello (Alessandro and Benedetto) were among the principal musical citizens of Venice in an era which boasted also of the names Albinoni and Vivaldi. A good deal of Alessandro's music has been lost, but several collections were published during his lifetime. Among them is a set of six concertos for oboe (or flute) and principal violin and orchestra, but the present D minor concerto is not one of these; it is, rather, an earlier work published around 1716.

This concerto has been called one of the supremely beautiful works of the Venetian School. The *Andante e spiccato* is characterized by a bold orchestra line utilizing falling sevenths, over which the oboe pursues its own path. In the *Adagio*, the oboe sings a poignant, long-phrased line over the pulsing accompaniment. The sprightly closing *Presto* contains a thematic figure remarkably similar to one of Bach's in the St. John Passion — the bass aria *Eilt, eilt, ihr angefocht'nen Seelen*.

Concerto in G major for Viola and String Orchestra . . . GEORG PHILIPP TELEMANN  
(1681-1767)

Telemann was an extraordinarily active musician. Born in Magdeburg, he studied law in Leipzig, but a year later was director of music of the new church in that city. A self-taught musician, he wrote in all forms of music known at the time, his compositions distinguished by elegance, beauty of form, and striking dramatic élan. His productiveness is almost legendary; he composed more works than Bach and Handel put together. The too-frequent judgment, however, declaring Telemann to have been a "composing machine" places more emphasis on the sheer number of his works than on their true quality. In 65 years he wrote 12 complete full-year cycles of church cantatas, 44 passions, 44 operas, 75 works for religious occasions, 200 orchestral suites, 35 oratorios, numerous concertos for various instruments, and sonatas for trios and for solo instruments. The Concerto for Viola in G major takes its point of departure from the works of Vivaldi and Corelli, with Telemann adding his own personal note in the handling of form and the way in which he makes the solo instrument sing. In the fast movements, the treatment tends toward a mathematical working-out of the material rather than toward decorative figuration. In the slow movement, the tradition of the German song becomes very apparent.

Concerto in D major for Two Violins, Two Cellos,  
String Orchestra, and Continuo, RV 564 . . . . . ANTONIO VIVALDI  
(1680-1743)

The term "concerto" was first used for vocal compositions supported by an instrumental or organ accompaniment, in order to distinguish such pieces from the then-current style of unaccompanied *a cappella* music. In the field of purely instrumental music, the term adopted a more characteristic significance, that of contrasting performing bodies playing in alternation. This style, which some writers of the seventeenth century called *stile moderno* is one of the most typical characteristics of Baroque music. On the basis of this definition, the history of the



concerto prior to Mozart may conveniently be divided into three main periods: one from 1620 to 1670, the second from 1670 to 1750, and third from 1750 to 1780.

Vivaldi wrote in the second period — 1670 to 1750 — when the Baroque concerto arrived at its peak. The main advance over the previous period is the replacement of the sectional canzona structure by a form in three or four different movements, and the adoption of a fuller, more homophonic style, with increasing melodic emphasis on the upper parts. Within the comprehensive literature of this period, three types can be distinguished: the concerto sinfonia, the concerto grosso, and the solo concerto. The numerous concertos of Antonio Vivaldi became famous quickly, owing to the exploitation of the solo instrument and to the new style of rhythmic precision which pervades his compositions.

Vivaldi's style soon became the model of concerto form. Practically all of his concertos are in three movements — quick, slow, quick — a scheme that remains to the present day.

Sinfonia for Trumpet, String Orchestra, and Continuo . . . . . GIUSEPPE TORELLI  
(1658-1709)

Born in Verona, Torelli studied the violin and composition in Bologna. In 1686, he was called to fill the duties of violin soloist in the Chapel of San Petronio Church. Nine years later, he undertook a tour of Germany, and in 1698 the Margrave of Brandenburg-Anspach chose him as his music director. In 1701, he returned to Bologna and died there eight years later. Torelli produced abundantly in the course of his relatively short life. Besides one oratorio, we are indebted to him for a large quantity of instrumental works. He may have been the creator of the *concerto grosso* (his Opus 8 *Concerti grossi* were the first to be published, in 1709), and he was one of the first, if not the first, to introduce the role of instrumental soloist to this type of work.

Ancient Airs and Dances, Suite III, Op. 40 . . . . . OTTORINO RESPIGHI  
(1879-1936)

One of Italy's most important composers of this century, Respighi was keenly interested in the music of the sixteenth- and seventeenth centuries. Much of the music of this period was for the lute, a pear-shaped, plucked stringed instrument, the most popular of its day. It accompanied singing, was heard in ensembles, and could play dance tunes. Respighi fashioned three orchestral suites out of this music, transcribing it freely, but preserving its vague charm and elegance. The Third Suite, for string orchestra, was completed in 1931.

### About the Artists

Comprised of 22 of the finest musicians of East Germany's leading orchestras, the Camerata Musica was formed in 1973 under the guidance of Professor Zeljko Straka. Since 1984, the string ensemble has been led by Wolf-Dieter Batzdorf, first concertmaster of the Berlin State Orchestra, and has earned a reputation for its style, precision, beauty of sound, and interpretation. The string ensemble forms the core of the orchestra and, according to repertoire requirements, other instruments are added. Featuring a repertoire spanning the masters of the German and Italian Baroque era, as well as the classical and contemporary periods, the members of the ensemble are often soloists in the programs, as well as attracting such leading guest artists as the famous Russian violinist Vladimir Spivakov. Among Camerata Musica's successful tours have been those of the U.S.S.R., the Eastern European countries, Central and South America, India, Finland, and China. The present tour marks their first visit to the United States.

Zeljko Straka has been the conductor of the Camerata Musica since 1973. Professor Straka studied at the Music Academy at Zagreb and, in 1967, became musical assistant to Walter Felsenstein at the Komische Oper in Berlin. He has conducted at the state operas of Berlin, Dresden, Leipzig, in the U.S.S.R., Poland, Rumania, India, Finland, Italy, Spain, and West Germany. In 1972, he was awarded the gold medal of the Italian Society of Composers for interpretation of contemporary Italian music. Professor Straka's other honors include the National Order of Merit (1979) and the Goethe Prize of Berlin D.D.R. (1980). His numerous recordings are found on the Supraphon and Eterna labels.

### Orchestra Personnel

Wolf-Dieter Batzdorf, <i>Leader</i>	Lieselotte Kuehn	Mathias Schmutzler
Boris Antos	Lothar Lehmann	Peter Seydel
Karl-Heinz Deutscher	Baldur Moser	Dietrich Sprenger
Karl-Heinz Dommus	Johannes Neumann	Christian Trompler
Lothar Friedrich	Mathias Pfaender	Dieter Wagner
Manfred Herzog	Bodo Przesdzing	Klaus Waetzig



## Coming Concerts

- LYNN HARRELL, *Cellist*; IGOR KIPNIS, *Harpsichordist* ..... Sun. Feb. 14  
 All-Bach: Sonatas, Nos. 1, 2, and 3; Chromatic Fantasy and Fugue  
 (harpsichord alone); Suite No. 3 (cello alone)
- BAYANIHAN PHILIPPINE DANCE COMPANY ..... Mon. Feb. 29
- ENGLISH CHAMBER ORCHESTRA/JEFFREY TATE ..... Mon. Mar. 7  
 FRANK PETER ZIMMERMANN, *Violinist*  
 Mozart: "Marriage of Figaro" Overture; Mozart: Violin Concerto in  
 A major, K. 216; Gordon Jacob: Mini-Concerto for Clarinet; Haydn:  
 Symphony No. 101 ("Clock")
- HUBBARD STREET DANCE COMPANY ..... Sat., Sun. Mar. 12, 13
- BELGRADE STATE FOLK ENSEMBLE ..... Sun. Mar. 13
- CHRISTOPHER PARKENING, *Guitarist* ..... Fri. Mar. 18  
 Music of Bach, Mozart, Granados, Albéniz, Torroba, Sanz,  
 Villa-Lobos, Rodrigo, and Falla
- FACULTY ARTISTS CONCERT (free admission, 3:00 p.m.) ..... Sun. Mar. 20  
 Schumann: Song cycle, "Dichterliebe," Leslie Guinn, *baritone*,  
 Martin Katz, *pianist*; Schubert: "Trout" Quintet, D. 667
- ANDRÉ WATTS, *Pianist* ..... Sat. Apr. 2  
 Haydn: Sonata No. 58, Hob. XVI/48; Mozart: Sonata in F, K. 332;  
 Brahms: Piano Pieces, Op. 119; Schubert: Sonata, D. 784 (Op. 143),  
 and "Wanderer" Fantasy
- BONN WOODWIND QUINTET ..... Fri. Apr. 8  
 STEVEN MASI, *Pianist*  
 Haydn: Divertimento No. 1; Reicha: Quintet, Op. 88, No. 2;  
 Beethoven: Piano Quintet, Op. 16; Mozart: Quintet, K. 406;  
 Hindemith: "Kleine Kammermusik"; Poulenc: Piano Sextet
- MONTE CARLO PHILHARMONIC/LAWRENCE FOSTER ..... Fri. Apr. 22  
 KATIA & MARIELLE LABÈQUE, *Duo-pianists*  
 Berlioz: Overture to "Benvenuto Cellini"; Bruch: Concerto for Two  
 Pianos, Op. 88; Paul Cooper; Double Concerto (violin and viola);  
 Roussel: Bacchus et Ariane, Suite No. 2

### Pre-concert Presentations

Complement your concertgoing with these presentations designed to enhance your musical experience via the expertise of the following speakers. The place is the Rackham Building at 7:00 p.m., open to the public at \$3, tickets at the door; complimentary admission for *Encore* and *Cheers!* members and faculty and students with valid I.D. For further information, call 764-8489.

Saturday, Mar. 12, preceding Hubbard Street Dance Company — *The Dance of Theater and Cinema: Making Entertainment Art* Peter Sparling, Associate Professor of Dance, U-M

Saturday, Apr. 2, preceding André Watts — *Being Critical: Observations on the Role of the Music Critic* Paul Boylan, Professor/Dean, U-M School of Music

### 1988 Ann Arbor May Festival — April 27-30

The Pittsburgh Symphony Orchestra

MICHAEL TILSON THOMAS and ZDENĚK MÁCAL, *Conductors*

The Festival Chorus and The Boychoir of Ann Arbor

VALDIMIR FELTSMAN, *Pianist*      JANICE TAYLOR, *Mezzo-soprano*

NADJA SALERNO-SONNENBERG, *Violinist*

LINDA KELM, *Soprano*      JON FREDERIC WEST, *Tenor*

MYRNA PARIS, *Mezzo-soprano*      JOHN OSTENDORF, *Bass-baritone*

DAVID HART, *Organist*

Wednesday, Tilson Thomas — Beethoven: Symphony No. 6, "Pastoral"; Rachmaninoff: Third Piano Concerto (Feltsman)

Thursday, Tilson Thomas — Mahler: Symphony No. 3 (Taylor, Women's Chorus and The Boychoir of Ann Arbor)

Friday, Mácal — Wagner: Prelude to "Die Meistersinger"; Mendelssohn: Violin Concerto in E minor (Salerno-Sonnenberg); Ravel: Suites I and II, "Daphnis and Chloe"

Saturday, Tilson Thomas — Dvořák: Symphony No. 8; Janáček: Glagolitic Mass (Festival Chorus, Kelm, Paris, West, Ostendorf, and Hart)

*Series tickets still available; single ticket sale begins March 7.*

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