



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Musica Antiqua Köln

REINHARD GOEBEL, *Director*

TUESDAY EVENING, NOVEMBER 1, 1988, AT 8:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Pavan and Fantazia, "Three Upon a Ground" HENRY PURCELL
for three violins and basso continuo (1659-1695)
- Chacony in G minor PURCELL
for two violins and basso continuo
- Sonata a 3 Violini GIUSEPPE TORELLI
Adagio, Allegro Largo (1658-1709)
Allegro Allegro
- Sonata La Folia, Op. 1, No. 12 ANTONIO VIVALDI
for two violins and basso continuo (1676-1741)
- Canon and Gigue JOHANN PACHELBEL
for three violins and basso continuo (1653-1706)

INTERMISSION

- Trio in E-flat major from *Musique de table* I GEORG PHILIPP TELEMANN
Affettuoso Grave (1681-1767)
Vivace Allegro
- Overture in G minor, BWV 1070 JOHANN SEBASTIAN BACH
for two violins, viola, and continuo (1685-1750)
Overture Menuett
Torneo Capriccio
Aria

The harpsichord heard this evening is a double manual, five-octave instrument built in 1978 by Willard Martin, Opus 101, owned by Marilyn Mason, Professor and University Organist, U-M.

Musica Antiqua Köln appears by arrangement with Aaron Concert Management, Boston.

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

PROGRAM NOTES

by REINHARD GOEBEL

The English, German, and Italian compositions in the first part of our program characterize better than words the national styles that between the mid- and late seventeenth century had a last heyday before the dominance of the Italian art in genre and style, form and expression.

The two compositions by Henry Purcell are polyphonically well-structured, though rich in dissonance owing to a strictly contrapuntal texture. In Purcell's time, the three-part Pavan had long ceased to be a dance, but rather was a free musical form; its parts used to be compared to three consecutive effects or emotional states. Like Pachelbel in his Canon and Gigue, Purcell in his Fantazia "Three Upon a Ground" and in the trio sonata Chacony combines the art of the *ciaccona* (the repeated bass formula) with that of the, albeit not quite strict, canon. Here, too, we find ample dissonance, probably a consequence of the logical structuring of the voices. The formal *caesuras* (breathing pauses between musical phrases) of the Chacony and Fantazia are increasingly neglected, with the effect of a noticeable estrangement and a lengthening of the musical idea beyond the bass pattern.

The music of Giuseppe Torelli is generally underestimated. Although much less popular than Vivaldi and neglected by musicological research, Torelli was the first, in 1698, to publish Italian concerti north of the Alps. He thus was of decisive influence for the young composers of the Bach-Telemann-Handel generation, both with respect to the development of a typically Italian idiom of violin technique and to formal innovations. The Sonata for Three Violins is part of Torelli's Opus 3 of 1687. It is his only contribution of this kind, a score for three violins being more typical for the early Italian period around 1600. The toccata-like introduction, with multiple broken triads confirming the key, after a slow transition is followed by a fugal *Allegro* with elaborate cadence, concluding with a *Largo* followed by yet another *Allegro*. The impartial employment of the three violins makes the piece seem rather antiquated in style, since it doesn't follow the novel manner of giving privilege to the first violin only.

Antonio Vivaldi owes his fame chiefly to the Amsterdam printers who, starting in 1710, virtually flooded all of Europe with their editions and reprints of his works. Following the Italian convention since Corelli's Opus 1 in 1680, Vivaldi made his debut with the publication of a collection of trio sonatas dating from 1705, at the end of which he inserted a "Folia" (music based on a single isometric harmonic pattern), almost as an homage to Corelli as the king of violinists. Although still called trio sonata, the piece is pledged to a new ideal. In the course of the 24 variations, the first violin gains in dominance, and the habit of alternately giving preference to either of the two violins in the introductory variations is later abandoned.

Quite early, Vivaldi's fame was superseded by that of Georg Philipp Telemann, who was sought after by churches and princes, municipalities and private music lovers alike. Indeed, Telemann was able to serve all these masters. The fact only that his rediscovery in the 1920s began with the edition and performance of his works for dilettantes has led our contemporaries to shake their heads at the misjudgment of a whole era that put J. S. Bach second to Telemann and Handel.

Together with the Mass in B minor, which Bach wrote at about the same time, Telemann's *Musique de table* marks the culmination and turning point from the late Baroque to the Rococo and the Galant style. Consisting of 15 separate compositions, the *Musique de table* (1733) demonstrates Telemann's ability to create a "mixed taste" of Italian concerto, French suite, German fugal technique, and Polish-Slavic rhythms.

Our concert ends with the Overture in G minor that has been ascribed to J. S. Bach, but most probably was composed by Wilhelm Friedemann Bach; the piece is transmitted in a copy, of 1756, by a pupil of the Leipzig Thomasschule. In musical life after 1740, overture and suite were deemed rather old-fashioned, and they served, as in our case, as a sort of collecting vessel for anything that didn't quite suit the sonata form. The overture here is already reduced to two parts (the introductory *Larghetto* is merely quoted again at its end). By inserting a movement in E-flat major, the required unity of key is destroyed, and the final polyphonic Capriccio foreshadows the classical string quartet.

Translation by Peter and Stephanie Wollny

About the Artists

Musica Antiqua Köln has established itself as one of the leading Baroque chamber music groups on the international concert scene, currently with more than 150 concert and recording engagements per year. Founded in 1973 by its director, Reinhard Goebel, the group achieved its first major successes in 1978, with concerts in London's Queen Elizabeth Hall, Amsterdam, Paris, and in principal German festivals and towns. The group has toured in the Far East, Australia, Europe, North and South America, and tonight returns to Ann Arbor for its second appearance (the first was in 1983).

Musica Antiqua records on the Archiv label of Deutsche Grammophon. A number of its recordings have received international awards, including three Deutsche Schallplattenpreise, Diapason d'Or, Orphee d'Or, and the Critic's Choice. Recent awards include the French Grand Prix for a recording of Couperin's *Les Nations*, London's Early Music Award for Bach's Complete Chamber Music, and the Buxtehude-Preis of Lübeck for the ensemble's special merits in the field of early German music. The ensemble has most recently recorded Heinrich Biber's *Mensa Sonora*, which will be released by the end of 1988, as well as Telemann's complete *Tafelmusik*, to be released in the fall of 1989.

Musica Antiqua's repertoire spans the Baroque era. The group's preference for performing music from the original sources — often for the first time since the Baroque period — reflects its scholarly involvement with issues of performance practice. Areas of special interest to Musica Antiqua include Italian violin music from the time of Monteverdi, French chamber music at the end of the *ancien régime*, German chamber music before the time of Bach, and most recently, the chamber music of Bach and his sons, as well as its German-Italian background. Highlights of the ensemble's German repertoire were released as an enormously successful three-record set in 1981. In the fall of 1983, a set containing all the works of J. S. Bach for solo instrument with harpsichord was released.

The members of Musica Antiqua perform on some of the finest old instruments that have been restored to their original playing condition. Reinhard Goebel's violin was built in 1655 by Jacobus Stainer, a Tirolian maker whose instruments were highly valued (and often owned) by composers such as Bach, Locatelli, Tartini, Veracini, and Mozart.

A complete list of tonight's performers and their instruments follows:

Reinhard Goebel	Baroque violin, J. Stainer, Absam 1655 Baroque violin, P. F. Rogeri, Brescia 1713
Manfred Kraemer	Baroque violin, J. Stainer, Absam 1665 Baroque violin, D. Tecchler, Rome 1700 Baroque viola, anonymous, Tirolian 1700
Florian Deuter	Baroque violin, G. B. Rogeri, Brescia 1680 Baroque viola, after Stainer, 1986
Phoebe Carrai	Baroque cello, anonymous, Turin 1700
Thierry Maeder	Harpsichord, Willard Martin, 1978 (loaned by Marilyn Mason for tonight's concert)

Coming Concerts

VIENNA SYMPHONY ORCHESTRA / GEORGES PRÊTRE	Fri. Nov. 11
Messiaen Birthday Salute: "Quartet for the End of Time"	Tues. Nov. 29
ROBERT MCDUFFIE, <i>violinist</i> ; GERVASE DE PEYER, <i>clarinetist</i> ; SANTIAGO RODRIGUEZ, <i>pianist</i> ; NATHANIEL ROSEN, <i>cellist</i>	
Handel's "Messiah" / DONALD BRYANT, <i>conductor</i>	Fri.-Sun. Dec. 2-4
ASHLEY PUTNAM, <i>soprano</i> ; KATHLEEN SEGAR, <i>alto</i> ; RICHARD FRACKER, <i>tenor</i> ; STEPHEN BRYANT, <i>bass</i> ; members of the Ann Arbor Symphony	
YO-YO MA, <i>cellist</i>	Mon. Dec. 5
I SOLISTI VENETI / CLAUDIO SCIMONE	Tues. Dec. 6
VIENNA CHOIR BOYS	Sat. Dec. 10
KATHLEEN BATTLE, <i>soprano</i>	Mon. Jan. 9
KLEZMER CONSERVATORY BAND	Sat. Jan. 14

MONTREAL SYMPHONY ORCHESTRA / CHARLES DUTOIT	Wed. Jan. 25
RADU LUPU, <i>pianist</i>	
MAZOWSZE, Polish Folk Company	Mon. Jan. 30
CANADIAN BRASS	Thurs. Feb. 2
BEAUX ARTS TRIO	Sat. Feb. 4
OSIPOV BALALAIKA ORCHESTRA	Thurs. Feb. 9
with stars of the Bolshoi Opera	
MUMMENSCHANZ	Sat., Sun. Feb. 11, 12
NEW YORK CITY OPERA NATIONAL COMPANY	Sat., Sun. Feb. 18, 19
Verdi's "La Traviata"	
RICHARD STOLTZMAN AND FRIENDS	Wed. Feb. 22
"New York Counterpoint"	
FOLGER CONSORT & WESTERN WIND	Mon. Mar. 6
PAUL TAYLOR DANCE COMPANY	Tues., Wed. Mar. 7, 8
ISRAEL PHILHARMONIC / ZUBIN MEHTA	Tues. Mar. 14
FACULTY ARTISTS CONCERT (free admission)	Sun. Mar. 19
THE CHIEFTAINS	Wed. Mar. 22
EMERSON STRING QUARTET	Wed. Mar. 29
ALICIA DE LARROCHA, <i>pianist</i>	Thurs. Mar. 30
STUTTGART WIND QUINTET	Wed. Apr. 5
DENNIS RUSSELL DAVIES, <i>pianist</i>	
MUNICH PHILHARMONIC / SERGIU CELIBIDACHE	Thurs. Apr. 13
ST. LOUIS SYMPHONY ORCHESTRA / LEONARD SLATKIN	Thurs. Apr. 20
96TH ANNUAL MAY FESTIVAL	Wed.-Sat. Apr. 26-29
LEIPZIG GEWANDHAUS ORCHESTRA and KURT MASUR	
Artists and programs to be announced in December.	

Complete information in free color brochure, available upon request.

Pre-concert Presentations

Make new discoveries and enjoy nuances in the performing arts with this season's series of presentations by authoritative speakers. All are free and open to the public, held in the Rackham Amphitheater one hour before the concert.

Friday, Nov. 11 at 7:00, preceding Vienna Symphony Orchestra

Speaker: Andrew Mead, Composer and Theorist, U-M School of Music

Topic: *Vienna Then and Now, or "How Did We Get Into This Mess?"*

Monday, Dec. 5 at 7:00, preceding Yo-Yo Ma, cellist

Speaker: Bert Hornback, Professor of English, U-M

Topic: *Oh, To Be a Cello!*

Monday, Jan. 9 at 7:00, preceding Kathleen Battle, soprano

Speaker: Richard LeSueur, Head of Technical Services, Ann Arbor Public Library;

President of a consulting service for singers and accompanists

Topic to be announced.

Wednesday, Feb. 22 at 7:00, preceding "New York Counterpoint," Richard Stoltzman & Friends

Speaker: David Gregory, Associate Professor, and Director, Center for Performing Arts and Technology, U-M School of Music

Topic: *The New Age of Multimedia Performance*

Wednesday, Mar. 22 at 7:00, preceding The Chieftains

Speaker: Marie McCarthy, Authority on Irish Music

Topic to be announced.

Wednesday, Mar. 29 at 7:00, preceding Emerson String Quartet

Speaker: John Madison, Violist, Cassini Ensemble, Detroit and Toledo Symphony Orchestras

Topic to be announced.

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