

UNIVERSITY MUSICAL SOCIETY

FACULTY ARTISTS CONCERT

Hamao Fujiwara, Violin
Arthur Greene, Piano
Leslie Guinn, Baritone
Lorna Haywood, Soprano
Jerome Jelinek, Cello
Martin Katz, Piano
Karen Lykes, Mezzo-soprano

John Mohler, Clarinet
Fred Ormand, Clarinet/Basset horn
Mark Ottesen, Viola
Yizhak Schotten, Viola
Stephen Shippo, Violin
Michael Sullivan, Clarinet
Hong-Mei Xiao, Viola

Sunday Afternoon, February 3, 1991, at 4:00
Rackham Auditorium, Ann Arbor, Michigan

P R O G R A M

Music by Wolfgang Amadeus Mozart (1756-1791)
commemorating the 200th anniversary of his death

Six Nocturnes for Two Sopranos and Baritone, with Clarinets and/or Basset horns

Più non si trovano (One can no more find), K. 549

Ecco quel fiero istante (Here is the cruel moment), K. 436

Se lontan, ben mio, tu sei (If you are far away, my beloved), K. 438

Luci care, luci belle (Beloved lights, beautiful lights), K. 346

Due pupille amabili (Two sweet eyes), K. 439

Mi lagnerò tacendo (I will complain quietly), K. 437

Lorna Haywood, Karen Lykes, Leslie Guinn

John Mohler and Michael Sullivan, clarinets; Fred Ormand, basset horn

Trio for Clarinet, Viola, and Piano in E-flat, K. 498, "Kegelstatt"

Andante

Menuetto

Allegretto

Fred Ormand, Itzhak Schotten, Arthur Greene

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

Concert Recitative and Aria, K. 505,

"Ch'io mi scordi di te; non temer, amato bene"

Karen Lykes and Martin Katz

Quintet in G minor, K. 516, for Two Violins, Two Violas, and Cello

Allegro

Adagio

Menuetto: allegretto

Allegro

Adagio, ma non troppo

Stephen Shippo, Hamao Fujiwara, Hong-Mei Xiao

Mark Ottesen, Jerome Jelinek

Six Nocturnes for Two Sopranos and Baritone, with Clarinets and/or Basset horns

From 1783 came a group of vocal chamber pieces, nocturnes for two sopranos and bass with clarinets or basset horns. Lighthearted, yet with an operatic vein of expression, they were set to texts by Metastasio, an Italian poet and dramatist who lived from 1698 to 1782. They were composed for a circle of friends connected with Gottfried von Jacquin, whom Mozart apparently permitted to pass the pieces off as his own. The nocturnes are believed to have been written in Vienna — K. 346 and K. 436-439 between 1783 and 1786, and K. 549 in 1788.

Trio for Clarinet, Viola, and Piano in E-flat major, K. 498, “Kegelstatt”

Mozart composed this trio in August 1786 in Vienna. It was written most likely for music-making with the Jacquin family, and is, according to Einstein, “a work of intimate friendship and love, doubtless intended for Francisca at the clavier, Mozart himself playing the viola, and Anton Stadler the clarinet.” The work became known as the “Kegelstatt” (Skittle Alley) Trio, because Mozart is said to have written it during a game of Skittles. Its veiled color, spare textures, and formal design make this trio one of the most unified in feeling of all of Mozart’s chamber works.

Concert Recitative and Aria: “Ch’io mi scordi di te; non temer, amato bene,” K. 505

Mozart’s concert arias number fifty and were composed by him from the age of nine to the end of his life. They were sometimes inserted into his operas or simply composed for singers who possessed voices he particularly admired. Among the latter is the one heard this afternoon, written for Ann (Nancy) Storace, the first Susanna in his *Marriage of Figaro*. It was composed in December 1786 to a lengthy text by Varesco taken from an aria in Mozart’s *Idomeneo* (1780). A condensation follows:

Recitative: That I should forget you! My life would be worse than death. Rather than give my affection to another, I die of grief.

Aria: Do not fear, my beloved! My love will always be for you. Is such torment to be suffered by a faithful heart? Do not fear.

String Quintet in G minor, K. 516, for Two Violins, Two Violas, and Cello

Mozart’s two string quintets of spring 1787 — K. 515 and K. 516 — represent a peak in his chamber music. His only previous string quintet was a boyhood work (K. 174) written in response to at least one quintet by Michael Haydn. In 1786, Michael Haydn wrote his admirable Quintet in F, possibly inspiring Mozart’s return to the medium in 1787. Whatever the motivation, the music Mozart proceeded to write leaves no doubt of the impact upon him of the quintet idea. The five-part texture offered new possibilities of symmetry; more elaborate, quickly shifting patterns appear; and there is a general harmonic and textural richness, without any thickness or heaviness.

“Perhaps the most deeply moving work in the chamber music repertory” (Hugh Ottaway in his book *Mozart*), the K. 516 G-minor Quintet opens with an *Allegro* that is fast-moving harmonically and sharp in its melodic contours, heightened by the use of chromatically falling melody. The Minuet’s form, as such, is intact, but the content is wholly personal, the second part of the trio a marvelous little instrumental madrigal. The muted *Adagio* (not a common marking in Mozart) begins with breadth and serenity, but soon becomes an expression of profound loneliness. A dark, solo introduction precedes the finale, a large-scale rondo in G major, thus fulfilling the Classical function of a finale — to resolve tension.

The University Musical Society is pleased to present in concert the faculty members of the University of Michigan School of Music, their talents and dedication continuing to uphold the school’s reputation as one of the finest in the nation. This afternoon’s concert makes the eleventh consecutive year of the Musical Society/School of Music collaboration, for a total of twelve concerts.

Metropolitan

Opera

Orchestra

A Benefit Concert for
the University Musical Society

James Levine

Jessye Norman

30 April 1991
Eight o'clock
Hill Auditorium



Benefit Concert

Ticket Prices

(Tax-deductible contributions
listed in parentheses.)

Main Floor

\$200 (\$144)

Includes Post-concert
Champagne Reception

\$150 (\$114)

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Includes Pre-concert
Dinner at Escoffier
and Post-concert
Champagne Reception

First Balcony

\$125 (\$90)

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Second Balcony

\$75 (\$50)

\$25 (\$5)

Reservations for this gala evening are
being taken now! Please place your
telephone order by calling

313.764.2538.

Program

Ludwig van **Beethoven**

Scene and Aria, *Ah, Perfido!*, Op.65

Alban **Berg**

Three Pieces for Orchestra, Op.6

Intermission

Richard **Strauss**

Le Bourgeois Gentilhomme Suite, Op.60

Richard **Wagner**

"Immolation" Scene from *Götterdämmerung*

University Musical Society

of The University of Michigan
Burton Memorial Tower
Ann Arbor, Michigan 48109-1270

**Gewandhaus Orchestra
of Leipzig**

Kurt Masur, conductor

**May 1-4, 1991
8:00 p.m. Hill Auditorium**

Midori, violinist
Christian Funke, violinist
Jürnjakob Timm, cellist
Elisabeth Leonskaja, pianist
Claudine Carlson, mezzo-soprano

The Festival Chorus
Thomas Hilbish, director

Programs

Wednesday, May 1

Sibelius: Violin Concerto in D minor (Midori)
Mendelssohn: Symphony No. 3, "Scottish"

Thursday, May 2

Brahms: "Double" Concerto in A minor for Violin,
Cello, and Orchestra (Funke/Timm)
Brahms: Symphony No. 2 in D major

Friday, May 3

Prokofiev: Excerpts from *Romeo and Juliet*
Henze: *Seven Love Songs* for Cello and Orchestra
(Timm)
Strauss: *Till Eulenspiegels lustige Streiche*

Saturday, May 4

Glinka: *Ruslan and Ludmila* Overture
Tchaikovsky: Piano Concerto No. 2 in G major
(Leonskaja)
Prokofiev: *Alexander Nevsky*, cantata for
Mezzo-soprano, Mixed Chorus, and Orchestra
(Carlson)

programs subject to change

Series Prices—All Four Concerts

Block A \$130	Block C \$90
Block B \$105	Block D \$65

Tickets to individual concerts
on sale **March 1, 1991**

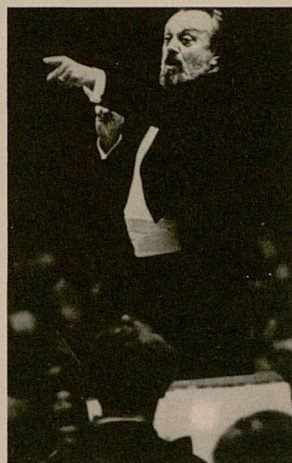


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Saturday 10:00 a.m. to 1:00 p.m.

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may festival