

1960

Eighty-second Season

1961

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

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Special Concert

Complete Series 3303

SOLISTI DI ZAGREB

ANTONIO JANIGRO, *Conductor*

MONDAY EVENING, NOVEMBER 7, 1960, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR

PROGRAM

Sinfonia in C major VIVALDI

Allegro
Andante
Presto

Concerto in E major for violin and strings VIVALDI

Allegro
Andante
Allegro

Soloist: JELKA STANIC

Concerto in B-flat major for violoncello and strings BOCCHERINI

Allegro moderato
Adagio non troppo
Rondo allegro

Soloist: ANTONIO JANIGRO

INTERMISSION

Concertante Improvisations KELEMEN

Allegretto
Andante sostenuto; allegro giusto
Allegro scherzando
Molto vivace, quasi presto

Sinfonietta, Op. 52 ROUSSEL

Allegro molto
Andante
Allegro

Divertimento in D major, K. 136 MOZART

Allegro
Andante
Presto

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A R S L O N G A V I T A B R E V I S

PROGRAM NOTES

Sinfonia in C major ANTONIO VIVALDI
(1675–1741)

Vivaldi composed this work as the overture to an opera. It follows the traditional three-movement form of the Italian overture of his day. The opening Allegro uses the same ritornello principle, as the initial movements of most of his violin concertos. The Andante, in minor, is graceful and melodious. The final Presto is a brief, robust dance-theme in two halves, each repeated.

Concerto in E major for violin and strings ANTONIO VIVALDI

Vivaldi's twelve concertos, Opus 3, were published in 1715 under the title of "L'Estro Armonico." The great Bach arranged half of this set, including the Concerto in E, for harpsichord. Vivaldi's violin concertos move the listener by their simplicity. Himself a famous violinist, Vivaldi knew how to exploit the character of the solo instrument, its particular effects and sonorities.

The Concerto in E has three movements, all in the same key. They are based on the ritornello principle, but the Largo employs it in a characteristically subtle manner; the main theme opens and closes the movement, and in between a second phrase is freely developed by the soloist, while its rhythmic first phrase keeps recurring as a unifying element in violin, cellos, and bass.

Concerto for Violoncello and Strings in B-flat LUIGI BOCCHERINI
(1743–1805)

Boccherini has never been as fully appreciated as he deserves, because he has been overshadowed by the enormous stature of his two contemporaries, Mozart and Haydn. But Boccherini, well-known as cello virtuoso and prolific composer, made of his string quartets and quintets original models of classical balance. He literally created a new chamber music form, felicitously blending both baroque and rococo styles.

He reserved his deepest and most intimate musical expression, however, for the compositions he wrote for his own instrument, the cello. The wonderful Concerto in B-flat is penetrated by romantic expression. The first movement is a remarkable combination of rich dramatic expression reminiscent of the opera, and of simplicity and warmth of a kind found in popular tunes. The second movement is beautifully meditative. The third, an Allegro, is in rondo form, with a lively joyous motif offset by

serious, almost woeful contrasts. In the elegance of its style, this movement recalls Haydn and Mozart.

Concertante Improvisations MILKO KELEMEN
(1924-)

The young Croatian composer Milko Kelemen studied with Stjepan Sulek at the Zagreb Music Academy, and later worked in Paris with Milhaud, Messiaen, and Tony Aubin, and in Germany with Fortner. He is now one of the "Musica Viva" group of composers in Zagreb. His work includes Symphonies, Concertos, a Concerto giocoso, and Concertos for bassoon and strings and viola and strings, which were given at the 1957 Venice Festival by the Zagreb Soloist's Ensemble, and a song-cycle for baritone and strings which was performed in 1958 at the International Composer's Tribune, organized under the auspices of UNESCO.

The Concertante Improvisations were written in 1955 for the Zagreb Soloists. For these Kelemen drew inspiration partly from native folk material and sets it forth in clear-cut patterns relying mainly on melody and rhythm. The use of solo instruments gives the work its concertante character.

Sinfonietta, Opus 52 ALBERT ROUSSEL
(1869-1937)

Roussel belongs to the same period of French music as Debussy and Ravel, but his style is quite different. His harmonies are just as subtle, but more astringent, his melodies more angular, his rhythms usually more virile.

His Sinfonietta for strings was one of his last works, written in 1934. The first movement reveals immediately, in its main material, Roussel's characteristic stamping rhythms, through harmonies and spicy melodic lines. This theme opens, dominates, and closes the movement, with only a brief quieter theme for contrast. The Andante is less a slow movement than an introduction to the finale, anticipating its opening theme. The finale is in ternary form; a relaxed central interlude works up to a climax, which brings back a modified statement of the original theme.

Divertimento in D major, K. 136 W. A. MOZART
(1756-1791)

The first and third movements of the Divertimento in D are based upon the double thematic principle, with a simple development of the sonata form, so that we even find, in the presto finale, a Fugato, which increases the charm of this serenade-like music. The slow movement is especially beautiful in its melodious simplicity.

