

1965

Eighty-seventh Season

1966

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

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First Program

Third Annual Chamber Arts Series

Complete Series 3482

# The Netherlands Chamber Orchestra

(Het Nederlands Kamerorkest)

SZYMON GOLDBERG, *Conductor and Violinist*

MONDAY EVENING, OCTOBER 18, 1965, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

## PROGRAM

Concerto in A minor for Violin and Orchestra . . . . BACH

Allegro

Andante

Allegro assai

Verklaarte Nacht ("Transfigured Night") . . . . SCHOENBERG

## INTERMISSION

Espressioni cordiali (Six Bagatelles for String Orchestra) . . FLOTHUIS

Allegro non troppo ma con spirito

Largamente

Allegro

Adagio

Andante elegiaco

Allegro vivace e leggiro

Serenade in E major, Op. 22, for String Orchestra . . . . DVOŘÁK

Moderato

Tempo di valse

Scherzo: vivace

Larghetto

Finale: allegro vivace

*Epic Records*

A R S

L O N G A

V I T A

B R E V I S

## PROGRAM NOTES

### Concerto in A minor for Violin and Orchestra . . . J. S. BACH

There seems to be little doubt that Bach's violin concertos, together with most of his great secular instrumental works, date from the period when he dwelt at Cöthen (1717-1723) as Kapellmeister and director of chamber music to Prince Leopold.

The first movement of this Concerto begins in A minor, 2-4 time. The second movement is an *Andante* in C major, 4-4 time; the Finale is an *Allegro assai* in A minor, 9-8 time.

This work, cast on Italian lines, with quick first and last movements and a slow movement in the middle, is simple, direct and very melodious. It ranks among the most beautiful of the violin literature.

### Verklaerte Nacht ("Transfigured Night") . . . ARNOLD SCHOENBERG (Poem by Richard Dahmel from "Woman and the World")

It is a remarkable paradox of contemporary musical history that Arnold Schoenberg, one of the most misunderstood and abused of contemporary composers, should also be the author of this remarkably popular score "Verklaerte Nacht." Not only has it been played often by exponents of the combination for which it was written, but it has also won a substantial place in the orchestral repertory, in the amplification made by the composer himself. It is a paradox with a difference, however, for it is no more a true representation of the composer than Beethoven's early, and enormously popular, Septet was representative of the composer who wrote the C-sharp minor quartet, or the "Diabelli" variations.

That any composer at twenty-five could write a score of this fervor and potency, individuality and strength is sufficient cause for one to hold in abeyance any judgment of anything he might do later, until such time as our perceptions may be drawn abreast of his inspiration. It is hardly necessary to remark the derivation of this score from Wagner, especially *Tristan* and *Parsifal*. It is important to note, however, that this is a derivation, not an imitation, and the first of its kind to make an appearance in chamber music. To comprehend the direction and import of this, it is well to know the plan of Dehmel's verse. A woman whose determining impulse in life is to know motherhood confesses to the man by her side that she is with child, but not by him. Through the moonlight of this enchanted night, an impulse of forgiveness and sympathy envelops the one to whom she makes the confession. Out of his tolerance and understanding emerges a tenderness which unites them closer than ever before.

Schoenberg's realization of the poem embraces five sections: first, the absorption of man and woman as they wander through the moonlight; second, her confession to him, then the mingled emotions that obsess them. In the fourth section, we hear his expressions of compassion and understanding; and finally, the merging of their fears and doubts, emotions and releases.

Espressioni cordiali . . . . . MARIUS FLOTHUIS  
(Six Bagatelles for String Orchestra)

Marius Flothuis is one of Holland's best-known contemporary composers. Born in Amsterdam in 1914, he was trained as a musicologist, but as a composer he is a self-taught man. Since 1955, Mr. Flothuis has been Musical Director of the Concertgebouw Orchestra in Amsterdam. He has written a number of symphonic works and chamber music. "Espressioni cordiali" is one of his most recent works.

This composition was commissioned by the Haarlem Philharmonic in 1964 on the occasion of its 150th Anniversary. The title corresponds to this festive occasion, and, at the same time, plays upon the Italian words: *corda*—string, and *cordiale*—cordial.

These six short pieces are very different in character, the first is a light-hearted scherzo, in the second we hear a melodic phrase repeated by all the instrumental groups, the third is a *pizzicato perpetuo*, with a short contrasting melody of second violins and celli, the fourth is a sort of nocturnal vision, the fifth brings to mind a gentle memory, and the sixth is a cheery and sprightly song based on the characters of Puck and Ariel.

Serenade in E major, Op. 22, for String Orchestra . . . ANTONIN DVOŘÁK

In the eighteenth century the instrumental serenade was played at the occasion of a homage or a festivity. The period of romanticism was not suited for this functional kind of music, and the number of works comparable with the eighteenth-century serenades is not great. It is not surprising, however, that composers who felt a strong spiritual bond with the classical tradition, have written serenades. Thus Brahms wrote two (Op. 11 and Op. 16) and so did Dvořák (Op. 22 and Op. 44). It is also characteristic that they both chose unusual instrumentation, as did their predecessors.

During his years of study, Dvořák played the violin in a concert-band for a living; later he played in the Czech National Orchestra under his older colleague, Smetana. Thus he was very familiar with the violin, and it is not surprising that the works for string orchestra occupy an important place in his lifework. In the Serenade for String Orchestra which will be played this evening, the influence of folklore manifests itself only slightly, although it is recognizable in the formation of the melody. The structure of the piece is that of the suite, as it is with the old serenade: it consists of five parts of an alternate lyrical and dance-like character.

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MEMBERS OF THE NETHERLANDS CHAMBER ORCHESTRA

*First Violins*

Thomas Magyar, *Concertmaster*  
Petrus Nijland, *Asst. Concertmaster*  
Caroline Rosican-Rosen  
Alexander Mayhew  
Hans Dusoswa  
Bernardus Feldbrugge

*Second Violins*

Anne Cooper-Crowden, *Principal*  
Willem Breemer  
Channa Salomonson  
Simon Standage  
Hubertus Van Dael  
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*Violas*

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Simon Whistler  
Kees Hoving  
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Lion Groen

*Cellos*

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*Harp*

Jantje Van Wering

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