

# The University Musical Society

of  
The University of Michigan



Presents

PAUL KUENTZ CHAMBER ORCHESTRA OF PARIS

PAUL KUENTZ *Conductor*

*Soloists*

MONIQUE FRASCA-COLOMBIER, *Violin*  
SERGE LANGLET, *Violin*  
ANNICK BOULAY, *Violin*

MAITE NOLHIER, *Violin*  
BARBARA SCHLICK, *Soprano*  
JEAN-FRANÇOIS DION, *Trumpet*

MONDAY EVENING, JANUARY 17, 1972, AT 8:00  
POWER CENTER FOR THE PERFORMING ARTS  
ANN ARBOR, MICHIGAN

P R O G R A M

- Fanfares, First Suite in D major . . . . . MOURET  
Rondeau  
Gracieusement, sans lenteur  
Gay  
Allegro
- Concerto in B minor, Op. 3, No. 10, for Four Violins and Orchestra . . . VIVALDI  
Allegro  
Largo, larghetto, largo  
Allegro
- Cantata No. 51, "Jauchzet Gott in allen Landen," . . . . . BACH  
for Soprano, Trumpet, and Orchestra  
BARBARA SCHLICK AND JEAN-FRANÇOIS DION

INTERMISSION

- Concerto in D major for Trumpet and Orchestra . . . . . TELEMANN  
Adagio  
Allegro  
Grave  
Allegro
- M. DION
- Serenade for Strings (1954) . . . . . DANIEL LESUR

*Deutsche Grammophon and Pathé Marconi Records*

## PROGRAM NOTES

by

MAURICE IMBERT, freely translated

Fanfares, First Suite in D major . . . . . JEAN JOSEPH MOURET  
(1682–1738)

Jean Joseph Mouret was an early eighteenth-century French composer in the service of the Duchess of Maine at the Paris court from about 1707. He was appointed director of the Concerts Spirituels for which he wrote a book of motets, published in 1742; and after the concerts were taken over by the Académie Royale in 1734, he was conductor of the Comédie Italienne. During that time he published about fifty instrumental “divertissements” such as this suite of fanfares.

Concerto in B minor, Opus 3, No. 10, for Four Violins . . . ANTONIO VIVALDI  
(1678–1741)

Antonio Vivaldi left to posterity well over four hundred instrumental concerti. Not only is the incredible quantity of these works impressive, however, but their beauty as well. Their high quality leads to the conclusion that it was Vivaldi who developed the Baroque concerto into its Classical form. As a result of this development the three-movement form, although certainly modified in some details, later became the structural plan for the concerti of the late Baroque, the Classical, and the Romantic eras.

The Concerto in B minor belongs among Vivaldi’s greatest works. Formally well-balanced, clear in structure, simple, and at the same time subtle in melody and harmony, spontaneous, vital, energetic, and virtuoso in character, at one and the same time it is full of solemn splendor, sensuous glitter and depth of feeling.

The first movement begins with a statement of the main theme played by three solo instruments followed by a short tutti. The solo violins present themselves one by one, their entrances separated by short tutti passages. The tutti forms a rich contrast to the solo voices which appear sometimes alone, sometimes in combination with one another until the close of the movement. The second movement begins with a serious *Largo* introduction which progresses to a serenely beautiful *Larghetto*, closing with chords reminiscent of the beginning. The last movement follows without pause, a varied, rollicking movement in six-eight time bringing the work to a brilliant close.

“Jauchzet Gott in allen Landen,” Cantata 51 . . . . . J. S. BACH  
(1685–1750)

Rejoice in the Lord, all ye lands.

All the creatures of heaven and earth His glory proclaim.

Let us bring our joyful offerings to Him, our ever present guardian.

Concerto in D major for Trumpet . . . . . GEORG PHILIPP TELEMANN  
and Orchestra (1681-1767)

Telemann, a native of Magdeburg, knew Handel in his youth and continued to correspond with him until Handel's death. He was also the friend of J. S. Bach and godfather of Bach's son, Emanuel. Telemann, having occupied a place very much in the foreground during his own time, is attracting more and more interest in the present. Most certainly the charm of his works has earned for him the current respect, but also it is recognized that he was one of the most active among those who developed the classical sonata by doing away with the thorough-bass. The abundance of Telemann's work is beyond imagination and the publication of his *opera omnia* is still far from being completed. To illustrate, there are a thousand suites for orchestra to which his name is affixed, only 126 of which have been rediscovered to date.

Telemann's "Concerto in D major" for solo trumpet and orchestra opens with an *Adagio* during which the melody by the trumpet is sustained by a homophony of strings. This movement is in the sonata style of the Italian school. In the subsequent *Allegro*, which has a single theme and recalls Bach's Brandenburg Concertos, the strings and soloist alternate, supported by the *continuo*. The trumpet does not appear during the *Grave* in B minor, which is a fugue. The *Finale*, also a fugue, distinctly resembles the Second Brandenburg Concerto. As in the latter, the trumpet vies with the basses. After a *divertissement* by the strings the trumpet returns with the theme. Throughout the work the solo part is formidably difficult. In the closing *Allegro* it braves perilous notes ascending to E sharp.

Serenade for Strings (1954) . . . . . DANIEL LESUR  
(b 1908- )

Daniel Lesur is a Parisian who studied the different phases of his art with M. A. Ferté (piano), Jean Gallon, Georges Caussade (composition). But the one who had the greatest influence on the direction of his talents is Charles Tournemire, organist of Sainte-Clotilde after César Franck. Daniel Lesur assisted him in his tasks at the famous basilica for ten years beginning in 1927, at the same time filling the functions of titular organist of the Benedictines of Paris. In his turn called to teach counterpoint at the Schola Cantorum (1935), he assisted there in the manifestations of "The Spiral" destined to make known the music of the vanguard, and thereby was led to join the group of composers called "Jeune-France," with André Jolivet and Olivier Messiaen, among others. After the war Daniel Lesur was entrusted by the R. T. F. with musical information on the air waves and recently was appointed to direct the musical department of the French Television. In the meantime he had continued to perform the functions of director of the Schola Cantorum.

The range of the composer's works goes from *Soirs* to the *Ballade* for Piano; from *Hommage à Bach* to the Overture for *Andrea del Sarto* by Musset, to the *Suite Française* for orchestra, the ballet *Le Bal du Destin* (1956) and *Symphonies de danses* (1958); from the vocal *Harmonies intimes* to *Cantique des Cantiques*, to *Cantique des colonnes* for chorus. All prove, by the style of the writing and intelligence of the musician, the charm of his subtle expressions relying on an emotion which a natural reserve makes him conceal.

## INTERNATIONAL PRESENTATIONS—1971-72

---

---

### PAUL KUENTZ CHAMBER ORCHESTRA from Paris

Vivaldi: "The Four Seasons," Mr. KUENTZ *conducting* . . . . Wednesday, January 19  
MONIQUE FRASCA-COLUMBIER, *violinist*; RICHARD BURGWIN, *narrator*

Handel: "Ode on St. Cecilia's Day," DONALD BRYANT *conducting*.  
Soloists: BARBARA SCHLICK, *soprano*; JOHN MCCOLLUM, *tenor*;  
The Festival Chorus of the University Choral Union

ANDRES SEGOVIA, *Guitarist* (Sold Out) . . . . Saturday, January 22

BERLIN PHILHARMONIC OCTET . . . . Friday, January 28

OSIPOV BALALAIKA ORCHESTRA and

Stars of the Bolshoi Opera . . . . Tuesday, February 8

ALICIA DE LARROCHA, *Pianist* . . . . Friday, February 11

HERMANN PREY, *Baritone* . . . . Thursday, February 17

OSCAR GHIGLIA, *Guitar*, and FRANS BRUEGGEN, *Recorder* . Wednesday, February 23

P'ANSORI, Music Legends from Korea . . . . Friday, February 25

PRAGUE SYMPHONY ORCHESTRA . . . . Sunday, February 27  
JINDRICH ROHAN, *Conductor*

JULIAN BREAM, *Guitarist* and *Lutenist* (Sold Out) . . Wednesday, March 1

BOSTON SYMPHONY CHAMBER PLAYERS . . . . Tuesday, March 14  
(Please note change in Boston dates from earlier announcements)

BOSTON SYMPHONY ORCHESTRA,

WILLIAM STEINBERG, *Conductor* . . . . Wednesday, March 15

VIENNA SYMPHONY ORCHESTRA . . . . Sunday, March 19  
JOSEF KRIPS, *Conductor*

SHANTUNG TRADITIONAL MUSIC from China . . . . Friday, April 7

MINNESOTA ORCHESTRA . . . . Sunday, April 9  
STANISLAW SKROWACZEWSKI, *Conductor*

NEW YORK PRO MUSICA (Sold Out) . . . . Sunday, April 16

ANN ARBOR MAY FESTIVAL . . . . May 4, 5, 6, 7

The Philadelphia Orchestra and soloists in five concerts.  
(Brochures with complete programs and ticket information available at  
Musical Society offices.)

---

---

### UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan (Phone 665-3717)