

The University Musical Society

of

The University of Michigan

Presents

NETHERLANDS WIND ENSEMBLE

THURSDAY EVENING, FEBRUARY 28, 1974, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Petite symphonie GOUNOD
for flute, 2 oboes, 2 clarinets,
2 French horns, and 2 bassoons
Adagio et allegretto
Andante cantabile
Scherzo
Finale, allegretto

Serenade No. 12 in C minor, K. 388 MOZART
for 2 oboes, 2 clarinets, 2 French horns,
and 2 bassoons
Allegro
Andante
Menuetto, in canone
Allegro

INTERMISSION

Chanson et dances, Op. 50 (1898) D'INDY
for flute, oboe, 2 clarinets,
French horn, and 2 bassoons
Chanson
Dances

Serenade in D minor, Op. 44 DVORAK
for 2 oboes, 2 clarinets, 3 French horns, 2 bassoons,
contrabassoon, cello, and double bass
Moderato, quasi marcia
Menuetto, trio
Andante con moto
Finale, allegretto molto

PROGRAM NOTES

Petite symphonie (1888) CHARLES GOUNOD

Charles Gounod was far the most successful opera composer of mid-nineteenth-century Paris. He studied under Antonin Reicha (a friend of Beethoven and Haydn, and also the teacher of Liszt, Berlioz, and Franck) and later at the Paris Conservatoire under Halévy and Lesueur. He first became known outside his native land when he won the Conservatoire's coveted Rome Prize in 1839. During his three years in Rome, he studied the Italian opera and old Italian church music, particularly the works of Palestrina. On his return to Paris, he became an organist. Intending at first to become a priest, Gounod composed little of importance until his opera *Sapho* appeared in 1851. He composed chiefly operas after this, of which *Faust* (1859) enjoyed phenomenal success.

The strength of Gounod's music comes principally from the composer's gift for melody. The lyrical flow is carried along on easy, flexible rhythms. A gentle, melancholy smile seems to pervade many of his scores. The *Petite symphonie* for nine wind instruments offers a very good example of this. The composer wrote it at the age of sixty-nine for the "Société de musique de chambre pour instruments à vent," a distinguished wind ensemble of the day.

The first movement begins with a slow introduction, *Adagio*, which is developed out of a characteristic four-note motif, which forms the nucleus of the main theme of the succeeding *Allegretto*. It is extended here with an attractive rhythmical phrase, which returns again in the *Finale*. The compositional style shows clearly that an opera composer is at work. The second movement, *Andante cantabile*, is built of suavely melodious cantilenas. In the *Scherzo* the composer has given the horns two considerable solos; the horn-call figures which introduce the movement, and the obstinately reiterated dissonant seconds, which are so attractive in the middle section. This amiable chamber work ends with a very happy and lively *Finale*.

Serenade No. 12 in C minor, K. 388 W. A. MOZART

In about 1782 Mozart wrote an octet for wind instruments, two oboes, two clarinets, two horns, and two bassoons, and in that form it is one of his finest works. The title "Serenade" is misleading, for this is no occasional piece to be performed out of doors, even though it was commissioned for such a purpose. The work contains the four movements usually found only in the more serious quartets and symphonies. Its dark color, its many gloomy moments, the contrapuntal genius shown especially in the minuet, the flares of passion, are all inappropriate for a serenade. Why Mozart later arranged the work for string quartet is not known with certainty. Einstein assumes that the four quintets of 1787-91 were written with an eye to dedicating a set of six to Frederick William II (hence the prominence of the cello parts in several of the works) and that "to hasten the achievement of that goal he even arranged one of his own wind serenades as a quintet—surely against his artistic conscience." The quintet version is known as the only category that extends from his earliest years to the time of his fullest maturity.

Chanson et danses, Op. 50 (1898) VINCENT D'INDY

The French composer Vincent D'Indy was the most famous of César Franck's pupils and his music continued in the traditions of the great French master. His style owes much to both Bach and Beethoven, in addition to Gregorian Chant and the medieval masters such as Palestrina and Josquin. D'Indy's recognition as a composer came in 1886, when he was thirty-five years old, with the première of his dramatic legend *Le Chant de la cloche*, which had won him the City of Paris Prize the preceeding year. From then until his death in 1931 he produced a vast amount of music, including over twenty works for full orchestra, a medium in which he was perhaps most successful, theatrical works, and numerous compositions for piano, voice, and various instrumental combinations. Although D'Indy's chamber music style was highly influenced by a number of composers, his work still exhibits a profound originality.

Serenade in D minor, Op. 44 ANTONIN DVORAK

Antonin Dvorak came from the lowlands of Bohemia, and was only able to develop his talents slowly and with considerable personal sacrifice. Although he heard only simple music as a boy, his interest was aroused and he had some lessons in violin and later piano and organ. When he was sixteen he went to Prague to study at the organ school there. For years he lived in poverty, earning a pittance by playing the violin in a café orchestra. In 1862, he joined the orchestra of the newly founded National Theatre of Prague, under Smetana.

On the recommendation of Brahms and the influential critic Hanslick, he was awarded a small state pension, which, together with a good position as a church organist, enabled him to give more time to composition. Brahms also recommended Dvorak to his own publisher and, as the younger composer's music became known, his career advanced rapidly.

The Serenade, Op. 44 was written in 1878, the year in which the composer's prospects rapidly began to improve. It is not only a delightfully cheerful work, but also a fine example of his typical manner of composition. The formal structure and scoring are reminiscent of the cassations of the Rococo and Classical periods—entertainment music for open-air performances. Yet with apparently simple means, Dvorak has produced a work of exceptional tonal attractiveness. Ingenuity of design, with the principal themes of all four movements marked by a leaping fourth, gives it a perfect formal balance.

The first movement is an almost ceremonial march with a hint of Baroque pomp. The second movement is entitled "minuet," but it is actually a *sousdeká*, a graceful Bohemian folk dance in slow triple time, often danced as a change after the *furiant*, which is also in triple time but very lively and with a characteristic cross-rhythm effect. The middle section of this movement, an exhilarating *Presto*, is, in fact, marked by syncopated *furiant* rhythms.

The slow third movement, *Andante con moto*, with its lovely extended cantilenas, provides a moment of repose before the entry of the happy, dexterous *Finale*, in which, to round off the work, the march of the opening is heard once more.

NETHERLANDS WIND ENSEMBLE PERSONNEL

PAUL VERHEY	IMAN SOETEMAN
WERNER HERBERS	JAN PEETERS
CARLO RAVELLI	NICO V. VLIET
GEORGE PIETERSON	JOEP TERWEY
HANS OTTOR	KEES OLTHIUS
HANS MOSSEL	TOM KERSTENS
GEERT V. KEULEN	WIM STRAESSER
JOOP MEIJER	ANTHONY WOODROW

COMING EVENTS

- AN EVENING OF VIENNESE OPERETTA Friday, 8:30, March 1
 Franz Lehar Orchestra, singers and dancers of the Vienna State Opera and Vienna Volksoper,
 present "Forever Yours."
- VIENNA CHOIR BOYS Monday, 8:00, March 11
- YEHUDI MENUHIN, *Violinist*, AND
 HEPHZIBAH MENUHIN, *Pianist* Wednesday, 8:30, March 13
 Brahms: Sonata No. 3, Op. 108; Bach: Solo Partita No. 3; Beethoven: Sonata No. 7, Op.
 30, No. 2.
- NORWEGIAN NATIONAL BALLET Saturday, 8:00, March 16
 and Sunday, 3:00 and 8:00, March 17
- ROMERO QUARTET, *Guitarists* Wednesday, 8:30, March 20
- INTERLOCHEN ARTS ACADEMY ORCHESTRA Sunday, 3:00, March 24
 THOR JOHNSON, *Music Director*
 Milhaud: Suite provençale; Debussy: La Mer; Revueltas: Sensemaya; Elgar: Enigma
 Variations.
- ROUMANIAN FOLK BALLET Friday, 8:00, March 29
- KATHAK DANCERS, NORTH INDIA Wednesday, 8:30, April 3
- EARLY MUSIC CONSORT OF LONDON Saturday, 8:30, April 13
- NIKOLAIS DANCE THEATRE Thursday, 8:00, April 18
 and Friday, 8:00, April 19

81st Ann Arbor May Festival

Four concerts—May 1, 2, 3, and 4

THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, *Conductor*
 THE UNIVERSITY CHORAL UNION, JINDRICH ROHAN, *Guest Conductor*

Soloists:

YEHUDI MENUHIN, *Violinist*; BEVERLY SILLS, *Soprano*; BYRON JANIS, *Pianist*;
 JANICE HARSANYI, *Soprano*; JOANNA SIMON, *Mezzo-soprano*;
 KENNETH RIEGEL, *Tenor*; MICHAEL DEVLIN, *Bass*.

- Wednesday, May 1. Beethoven: Symphony No. 4 in B-flat; Lutoslawski: Livre pour orchestra;
 Brahms: Violin Concerto in D, YEHUDI MENUHIN, *violinist*
- Thursday, May 2. Couperin-Milhaud: Overture and Allegro from *La Sultane*; Bizet: Symphony
 in C; Saint-Saëns: Piano Concerto No. 5 in F major, BYRON JANIS, *pianist*; Debussy: Ibéria
- Friday, May 3. Dvorak: Requiem Mass: UNIVERSITY CHORAL UNION; JANICE HARSANYI, *soprano*;
 JOANNA SIMON, *mezzo-soprano*; KENNETH RIEGEL, *tenor*; MICHAEL DEVLIN, *bass*
- Saturday, May 4. Shostakovich: Five Pieces for Small Orchestra; Haydn: Symphony No. 88 in
 G major; Mozart: "Exultate, jubilate"; Charpentier: "Dupuis le jour" from *Louise*; Donizetti:
 Final Scene from *Anna Bolena*, BEVERLY SILLS, *soprano*; Respighi: Roman Festivals

Single concert tickets from \$3.50 to \$10.00

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan

Phone 665-3717

The University Musical Society relies on public support in order to maintain the scope and
 artistic quality of these programs. Tax-deductible contributions to our Gift Program are welcome.