

The University Musical Society

of

The University of Michigan

Presents

Concentus Musicus, Vienna

NICHOLAS HARNONCOURT, *Leader*

WEDNESDAY EVENING, OCTOBER 9, 1974, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Concerto Grosso in F major GEORG FRIEDRICH HÄNDEL
(1685–1759)

Andante, allegro
Andante
Allegro
Minuetto alternativo

Concertino per 4 Violini, Violetta, Violone e Basso continuo,
No. 4 in F minor GIOVANNI BATTISTA PERGOLESI
(1710–1736)

Largo
A Cappella: presto
A tempo comodo
A tempo giusto

Quartetto del Gardellino ANTONIO VIVALDI
(1678–1741)

Allegro
Cantabile
Allegro

INTERMISSION

Concerto a 4 Violini senza Basso GEORG PHILIPP TELEMANN
(1681–1767)

Largo e staccato
Allegro
Adagio
Vivace

Overture in C major, "Das Meer" GEORG PHILIPP TELEMANN

Overture (Grave, Allegro, Grave)
Sarabande, die schlafende Thetis
Bourree, die erwachende Thetis
Loure, der verliebte Neptunus
Gavotte

Harlequinade, der schertzende Tritonus
Der sturmende Aeolus
Menuet der angenehme Zephir
Gigue, Ebbe and Fluth
Canarie, die lustigen Boths Leute

Telefunken Records

PROGRAM NOTES

Concerto Grosso in F major GEORG FRIEDRICH HÄNDEL

Händel's concerti grossi were already known in the 18th Century as "Oboe Concertos," though the oboes are not presented in the manner of a solo concerto. But of course the concerto grosso was normally written for strings, whereas these concerti have obligato, and in some movements even solistic passages for the oboes. These concerti grossi are already far removed from the original Corelli type, in which a fixed "concertino" group is pitted against a large orchestra with which it debates musically; aside from this, the earlier concerti were written in the style of the church sonata, with the pattern of movements slow-fast, slow-fast. Händel's Concerti Opus 3 also abandon the old formal pattern and incorporate in the order of movements elements of the other major type of baroque instrumental music, the suite. The introductory movement *Andante-Allegro-Lentamente* is a strict French overture (normal first movement of a suite) with sharply dotted rhythms in the opening and closing sections and a fugal middle section. The next two movements, *Andante* and *Allegro*, are Italian sonata movements of the Vivaldi type, with solo parts for oboes and violins. The piece ends with a pair of minuets, the favored closing of the French suite. In other words, a new unity of form which later in the history of music was to become even more intimately fused.

Concertino No. 4 in F minor GIOVANNI BATTISTA PERGOLESI

The Concertino in F minor is one of a collection of "Sei Concertini" which cannot be definitely ascribed to any particular composer, but many factors point to the possible authorship of Pergolesi. In any case, the form of the work is highly inventive and suggests a great master. The fusion of soli and tutti in a six-voice string style, and also the use of Palestrina motives gives a very historical effect; on the other hand the structure and various "galant" melodic turns foreshadow the future.

QUARTETTO DEL GARDELLINO ANTONIO VIVALDI

The baroque era was full of theatricalism. One tried to imagine what one wasn't, one imitated imaginary models. No wonder then that program-music, music as portrayal or imitation of something nonmusical, was particularly cultivated at this time. One of the most ingenious masters of this genre was Antonio Vivaldi. In his concertos he attempted to depict feelings of certain situations; Christmas spirit, seasons, at the Holy Sepulcher. Of course the artful imitation of bird songs was particularly popular, because one had to attempt a direct transfer of unordered natural sounds into musical motives, which can be especially charming if the model is really recognizable. In this piece we have the portrayal of a goldfinch by the flute. First its song is demonstrated in free, almost improvisatory cadences, before it is fitted into the rest of the work in an ingenious rhythmical version. Violin and oboe answer, as if portraying the other birds of the forest. The second movement, a flute solo with improvised ornamentation in the repeats, is a landscape painting, a romantic impressionistic picture—motives of the goldfinch song from the first movement provide the inspiration.

The last movement is a virtuoso finale.

Concerto a 4 Violini senza Basso GEORG PHILIPP TELEMANN

Telemann's Concerto in G major for four violins, i.e. for four melody instruments, is a logical extension of the solo literature for single instruments without bass which was popular at the time; Telemann himself had written a large number of sonatas and suites for one or more violins or flutes. The four violins are treated as full equals; the effect is that of a competition in which the one violin tries to outdo the other, in which melody and bass function jump from one instrument to the other. The apparent disadvantage of having a quartet made up of four equal instruments becomes the special attraction of the piece; Telemann takes advantage of the necessary close harmony to play with daring harmonic colors.

Suite in C major GEORG PHILIPP TELEMANN

The Suite in C major shows Telemann as one of the most original composers of the baroque period. Since he spent most of his life as music director in Hamburg, this "Maritime Scene" was probably written for some marine celebration. By sophisticated alternation of the solo wind instruments, their contrasting characters are brought out: charming triplets of the recorder depict the sleeping Thetis, and gay naïvete characterize her awakening. The enamored Neptune strikes a chivalrous tune in Loure and Gavotte (flute) which is mocked in the cheerful song which Triton blows on his seashell (bassoon). The Aeolus-storm gives an opportunity for a "modern" crescendo effect with aggressive sounding oboes, after which Zephir gently whispers (recorder). The ebb and flow of waves is expressed by dynamically undulating triplets, and the piece concludes with a rough sailor's dance.

The Musicians and their Instruments

<i>Violin</i> — Jacobus Stainer, Absam 1665	ALICE HARNONCOURT
<i>Violin</i> — Matthias Albanus, Bozen 1712	WALTER PFEIFFER
<i>Violin</i> — Jacobus Stainer, Absam ca. 1660	PETER SCHOBERWALTER
<i>Violetta</i> — Matthias Thier, Vienna 1805	JOSEF DE SORDI
<i>Tenor Viola</i> — Tirol 17th Century	KURT THEINER
<i>Violoncello</i> — Andrea Castagneri, Paris 1744	NICHOLAS HARNONCOURT
<i>Violone</i> — Reinhard Ossenbrunner, Bremen 1974	EDUARD HRUZA
<i>Flauto traverso</i> — A. Grenser, Dresden ca. 1750	LEOPOLD STASTNY
<i>Oboe</i> — P. Paulhahn, Germany ca. 1720	JUERG SCHAEFTLEIN
<i>Oboe</i> — P. Hailperin, Vienna 1974	PAUL HAILPERIN
<i>Bassoon</i> — Tauber, Vienna 18th Century	MILAN TURKOVIC
<i>Harpsichord</i>	HERBERT TACHEZI

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SPANISH RTV SYMPHONY ORCHESTRA OF MADRID	Friday, April 11

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VLADIMIR ASHKENAZY	Wednesday, March 19
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NATIONAL CHINESE OPERA THEATRE	Sunday, November 10

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GREGG SMITH SINGERS	Tuesday, October 22
PENNSYLVANIA BALLET	Saturday and Sunday, October 26 & 27
SLASK, FOLK COMPANY FROM POLAND	Wednesday, October 30
JAQUES LOUSSIER TRIO, JAZZMEN "PLAY BACH"	Saturday, November 2
CARLOS MONTOYA, <i>Flamenco Guitarist</i>	Tuesday, November 19
GUARNERI STRING QUARTET AND GARY GRAFFMAN, <i>Pianist</i>	Wednesday, January 8
MARCEL MARCEAU, <i>Pantomimist</i>	Friday, Saturday, Sunday, January 10, 11 & 12
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MOSCOW BALALAIKA ENSEMBLE AND LUDMILA ZYKINA	Monday, February 24
PAUL TAYLOR DANCE COMPANY	Wednesday, March 12
PRESERVATION HALL JAZZ BAND	Wednesday, April 9

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JEAN-PIERRE RAMPAL, <i>Flutist</i> , AND ROBERT VEYRON-LA CROIX, <i>Keyboard</i>	Tuesday, February 18
ARS ANTIQUA DE PARIS	Saturday, March 29

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