



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Prague Chamber Orchestra

BORIS KRAJNY, *Pianist*

SUNDAY EVENING, OCTOBER 7, 1979, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### P R O G R A M

Symphony No. 21 in A major, K. 134 . . . . . MOZART  
Allegro  
Andante  
Menuetto  
Allegro

Concerto No. 2 in F minor for Piano and Orchestra, Op. 21 . . . . . CHOPIN  
Maestoso  
Larghetto  
Allegro vivace

BORIS KRAJNY

### I N T E R M I S S I O N

Summer Music (Suite for Chamber Orchestra) . . . . . IVAN KURZ

Suite in D major, Op. 39 ("Czech" Suite) . . . . . DVOŘÁK  
Praeludio (Pastorale)  
Polka  
Sousedská (Minuetto)  
Romanza  
Finale (Furiant)

*Prague Chamber Orchestra: Angel, Seraphim, Orion, Turnabout, Serenus, Supraphon,  
and DGG Records.*

*Boris Krajny: Panton Records.*

## PROGRAM NOTES

Symphony No. 21 in A major, K. 134 . . . . . WOLFGANG AMADEUS MOZART  
(1756–1791)

Although it was composed in Mozart's youth, the Symphony in A major bears all the signs of the magnificent future of its composer. The influence of the Mannheim School of composition with which Mozart became acquainted at this time can be seen in the form and style of this early work.

Concerto No. 2 in F minor for  
Piano and Orchestra, Op. 21 . . . . . FRÉDÉRIC CHOPIN  
(1810–1849)

Chopin wrote both of his piano concertos when he was twenty years of age. The F-minor, although composed first, was published after the Concerto in E minor, Op. 11. Chopin, himself, gave the first performance of the F-minor with great success at a concert in Warsaw on March 17, 1830. That fall, Chopin set off to seek his fortune, and after a year of wandering, arrived in Paris. At his first concert there, Liszt, twenty-one years old, and Mendelssohn, twenty-three, led the applause. Critics praised the innovations and a new style that they found "elegant, free, graceful, pure, and effective." Years later, Liszt recalled his enthusiasm that day for Chopin's "new kind of poetic sentiment combined with felicitous formal innovations."

The integrity of musical form was not taken as seriously in the Romantic era as it is in our time. In Paris, as in Warsaw, other instrumentalists played solos between the first and second movements. Chopin played the Concerto, in Paris, as a piano solo, without orchestra. Later, other pianists played the Concerto with the opening section of the first movement greatly altered and abridged. Some changed the ending of the last movement, some inserted cadenzas that Chopin had not thought necessary, and still others completely reorchestrated the accompaniment. All these appeared to be attempts to turn Chopin into Beethoven or Brahms.

Mendelssohn and others wrote admiringly of the absolute perfection of Chopin's piano technique, and of the light touch (and consequent small tone) that made it possible. No one has ever claimed that Chopin wrote well for orchestra, but now it is seen that his few orchestra scores provide a light background for a fleet-fingered pianist who attains great variety of expression within a very small range. Today's accompaniments are generally more matched to the scale of the soloist.

Summer Music . . . . . IVAN KURZ  
(b. 1947)

Ivan Kurz' works at first glance or hearing would seem to contain many extracts from folk songs, particularly those from Moravian Slovakia. Upon closer inspection, however, Kurz merely draws his own ideas from his vast knowledge of folklore and his close relationship with it. *Summer Music*, composed in 1975, is a bright work representative of Mr. Kurz' style.

Suite in D major, Op. 39 . . . . . ANTONIN DVOŘÁK  
(1841–1904)

This exquisite work, known as the "Czech" Suite, is composed of five movements, three of which are typical Czech dances. The Praeludio and Romanza are poetic pictures of the Czech landscape. After the Pastorale introduction comes a Polka, then a Sousedská in the guise of a Minuet. Clarinets and bassoons make their entrance just as in village music in Bohemia. The flute and English horn recount the Romance. The work ends with the elemental drive of a Furiant.

The Suite was first heard in Prague in May 1879 and soon after in other capitals of Europe. Like the Slavonic Dances it established Dvořák's success and that of Czech culture abroad, where they were little known at the time.

## About the Artists

**The Prague Chamber Orchestra** was founded in 1951 by members of the Czechoslovak Radio Symphony Orchestra. The new group consisted of 36 members, a number maintained to the present day, whose objective was to make full use of their virtuosity as in any chamber ensemble where each musician is of equal rank. To this end they decided upon the unique feature of performing without a conductor, all the more remarkable in view of the many works it performs with full instrumentation—strings, woodwinds, brass, and percussion.

Since 1957, the Prague Chamber Orchestra has made more than 90 tours throughout Europe, much of North America, and many cities of Latin America and Asia. Performing with the Orchestra at various times have been such world-famous artists as Jean-Pierre Rampal, Paul Badura-Skoda, Emil Gilels, Christoph Eschenbach, Arthur Grumiaux, and Josef Suk. In the recording field, the Orchestra has twice been awarded the Grand Prix du Disque and in 1973 received the Supraphon Prize, having made nearly 100 discs on that label.

The Orchestra is currently on its seventh American tour and tonight's concert marks the fifth Ann Arbor appearance of this fine ensemble.

**Boris Krajny**, who is making his Ann Arbor debut this evening, is an outstanding example of the postwar generation of musicians who have achieved international recognition and acclaim. Born in Kromeriz in 1945, Krajny studied at the Conservatory of Kromeriz and the Academy of Prague, and in 1969 received a grant from Prague's Music Studio which enabled him to begin an active concert career. He has toured in France, Italy, the German Democratic Republic, Bulgaria, Poland, Hungary, Norway, and the Soviet Union, and has performed at the festivals of Athens and Bergen. In 1972 he appeared in a few concerts with the Prague Chamber Orchestra during its 1972 North American tour, commitments elsewhere preventing him from performing throughout the whole tour. The following year he concertized widely in Argentina, Columbia, Venezuela, Mexico, and Costa Rica.

## Important Concert Change

On Friday, October 12, at 8:30

## The Detroit Symphony Orchestra

replaces the Moscow State Symphony  
(originally scheduled for October 13)

ANTAL DORATI conducts the following program:

Haydn: Overture to "L'isola disabitata"; Barber: Medea's Meditation and Dance of Vengeance; Ravel: Rapsodie espagnole; Dvořák: Symphony No. 7

Mark your calendar with this date change and retain your Moscow tickets for admission to the Detroit concert. Additional seats are available from \$4 to \$12.

The Musical Society extends thanks to the School of Music for moving its Chamber Choir concert to October 19, thus releasing October 12 for the Detroit Symphony performance.

# 1979-1980 International Presentations

## Choral Union Series

DETROIT SYMPHONY ORCHESTRA/ANTAL DORATI . . . . .	Fri. Oct. 12
(replacing Moscow State Symphony)	
JAMES GALWAY, <i>Flutist</i> . . . . .	Thurs. Oct. 25
with Marisa Robles, <i>Harpist</i> ; Milton Thomas, <i>Violist</i>	
DRESDEN STAATSKAPELLE . . . . .	Sun. Nov. 11
ALFRED BRENDEL, <i>Pianist</i> . . . . .	Tues. Jan. 22
LEONTYNE PRICE, <i>Soprano</i> . . . . .	Sat. Feb. 9
YEHUDI AND HEPHZIBAH MENUHIN, <i>Violinist &amp; Pianist</i> . . . . .	Wed. Mar. 19
BALTIMORE SYMPHONY ORCHESTRA/COMMISSIONA . . . . .	Wed. Apr. 2
SHERRILL MILNES, <i>Baritone</i> . . . . .	Mon. Apr. 14

## Special Concerts/Messiah

THE MOSCOW POPS . . . . .	Wed. Oct. 17
The Nekrasov Russian Folk Orchestra; with Bolshoi Opera stars and dancers of the Kiev Ballet	
CHINESE ACROBATS AND MAGICIANS . . . . .	Sat. Nov. 3
THE FRED WARING SHOW . . . . .	Fri. Nov. 16
HANDEL'S "MESSIAH" . . . . .	Fri., Sat., Sun., Nov. 30, Dec. 1 & 2
JEAN-PIERRE RAMPAL, <i>Flutist</i> ; ALEXANDER LAGOYA, <i>Guitarist</i> . . . . .	Mon. Feb. 18
FOUNDERS DAY CONCERT . . . . .	Sun. Feb. 24
The Festival Chorus; Donald Bryant, Conductor; Handel's <i>Israel in Egypt</i>	

## Choice Series

WAVERLY CONSORT . . . . .	Mon. Oct. 22
PAUL GAULIN MIME COMPANY . . . . .	Tues. Oct. 23
SOLOMONS COMPANY/DANCE . . . . .	Wed. Oct. 24
CLOUD GATE DANCE THEATRE, TAIWAN . . . . .	Sun. Nov. 4
MARTHA GRAHAM DANCE COMPANY . . . . .	Mon.-Wed. Nov. 5-7
"NUTCRACKER," PITTSBURGH BALLET . . . . .	Thurs.-Sun. Dec. 13-16
LES GRANDS BALLETS CANADIENS . . . . .	Sun. Jan. 20
GLINKA CHORUS OF LENINGRAD . . . . .	Tues. Jan. 29
ELIOT FELD BALLET . . . . .	Fri.-Sun. Feb. 1-3
CUBAN NATIONAL FOLK ENSEMBLE . . . . .	Tues. Feb. 26
KRASNAYARSK DANCE COMPANY, SIBERIA . . . . .	Fri. Feb. 29
KINGDOM OF BHUTAN, MUSIC & DANCE . . . . .	Sat. Mar. 15
JURY'S IRISH CABARET OF DUBLIN . . . . .	Tues. Mar. 18

Series of any 4 or 8 concerts still available.

## Chamber Arts Series

MICHAEL LORIMER, <i>Guitarist</i> . . . . .	Mon. Oct. 15
BOSTON CAMERATA . . . . .	Sun. Oct. 28
SYNTAGMA MUSICUM . . . . .	Tues. Nov. 20
CONCORD STRING QUARTET . . . . .	Sun. Jan. 27
ORPHEUS CHAMBER ENSEMBLE . . . . .	Fri. Feb. 8
ZURICH CHAMBER ORCHESTRA . . . . .	Fri. Feb. 15
QUARTETTO ITALIANO . . . . .	Thurs. Apr. 17

## Debut & Encore Series

YOURI EGOROV, <i>Pianist</i> . . . . .	Thurs. Oct. 18
NINA BEILINA, <i>Violinist</i> . . . . .	Tues. Dec. 4
ALDO CICCOLINI, <i>Pianist</i> . . . . .	Thurs. Feb. 21
ELLY AMELING, <i>Soprano</i> . . . . .	Wed. Mar. 12

Series of 4 still available at \$22, \$17, and \$12.

Single concert tickets may be purchased for all of the above attractions; series still available where noted. A free brochure with complete information is available upon request.

---



---

## UNIVERSITY MUSICAL SOCIETY