



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

The Zurich Chamber Orchestra

EDMOND DE STOUTZ, *Conductor*

FRIDAY EVENING, FEBRUARY 15, 1980, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Symphony No. 3 in C major BOYCE
Allegro
Vivace
Tempo di menuetto

Suite about the Present Times for Two String Orchestras (1979) . . . MORET
Pourquoi
Ombre vansante du songe
Abime
Extase
Aux quatre vents

Brandenburg Concerto No. 3 in G major BACH
Allegro, adagio
Allegro

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

Apollon Musagète STRAVINSKY
Naissance d'Apollon
Variation d'Apollon
Pas d'action
Variation de calliope
Variation de polymnie
Variation Terpsichore
Variation d'Apollon
Pas de deux
Coda
Apothéose

Concertino No. 2 in G major PERGOLESI
Largo
Da cappella
Largo affettuoso
Allegro

Angel, Columbia, and Turnabout Records.

PROGRAM NOTES

Symphony No. 3 in C major WILLIAM BOYCE
(1711-1779)

By the time his symphonies were published (1760), Dr. William Boyce had attained a position of eminence and honor among English musicians. He held the post of Composer to the Royal Chapel, and he was also one of the Chapel's organists. Receiving his doctorate in music at Cambridge, he then took office as Master of the King's Music (1755-1759). His reverence for the old masters of English church music, which was encouraged by his teacher Maurice Greene, resulted in his completing Greene's projected collection of English Cathedral Music, the first volume of which was published in 1760.

Vocal music was considered by most composers to be of paramount importance "the finest instrumental music" being regarded as "an imitation of the vocal." It is not therefore surprising that some instrumental forms originated as introductions and adornments to vocal works. The symphony is one such form, having initially had the same function as the overture, with which it was interchangeable. Both the origin of the symphony and the confusion in terminology are reflected in the history of many mid-eighteenth century symphonies, including those of Boyce. In 1760 Walsh published a set of "Eight symphonies in eight parts . . ." by Boyce which were taken mainly from his overtures to *odes masques* and incidental music. Boyce's style is equally striking and varied in the dance movements. There is the somewhat severe "vivace" of Symphony No. 3, which is aided by the asperity of the violins' double appoggiatura. The forms of the dance movements are varied and include a rondeau and a ritornello movement. There is also found in the "vivace" an unusual example of individual tone color. It is in two parts, the violins in unison, being doubled at the octave by the double bass, with the cello and continuo supplying the bass.

Suite about the Present Times for Two String Orchestras (1979) NORBERT MORET
(b. 1921)

Norbert Moret was born in the French-speaking part of Switzerland. Two song cycles after poems of Therese Loup had their world premières in the 1970s and made him a name among connoisseurs and the general public. His "Hymn to Silence" and "Time" had their world premières in Basel and Bern in 1978. The "Suite about the Present Times" premièred in Zurich in January 1980, conducted by Edmund de Stoutz. It is a work which treats the problems of our times musically.

Moret studied with Arthur Honegger, Olivier Messiaen, and Rene Leibowitz in Paris and in Vienna with Wilhelm Furtwängler and Clemens Krauss.

Brandenburg Concerto No. 3 in G major JOHANN SEBASTIAN BACH
(1685-1750)

Among the friends of Prince Leopold was Christian Ludwig, Margrave of Brandenburg. At his palace at Potsdam he maintained an orchestra and had amassed a large library of music. It is probable that he met Bach on a visit to Prince Leopold since he commissioned of Bach a set of six concertos. As the concerto form at that time had not yet become clearly defined, the composer was free to write for any combination of instruments that seemed fitting.

Bach worked on these for three years and forwarded the score to Christian Ludwig in March 1721, with a humble letter of dedication in French. It is not known what the Margrave of Brandenburg replied or even if he ever heard the music performed, but his name has been perpetuated because of these works.

The choice of instruments for the six concertos offers the utmost variety, no two of them being for the same combination. The third concerto is scored for violins, violas, cellos, bass, and harpsichord. It has no slow movement, but only two fast ones connected by two solemn chords.

Apollon Musagète IGOR STRAVINSKY
(1882-1971)

Apollon Musagète (Apollo, Leader of the Muses) was written under commission from the American patron of the arts Elizabeth Sprague-Coolidge in 1927-28 and revised in 1947. The score has gone down in history as a model of modern classicism, due to its predominant diatonicism, the essentially iambic nature of its rhythmic structure, and the attempt to replace contrasts to timbre with dynamic contrasts presented as many pointers to the future as the clarity, balance, and Apollonian spirit of the music.

Concertino No. 2 in G major GIOVANNI BATTISTA PERGOLESI
(1710-1736)

Pergolesi is known today primarily as the composer of "La Serva Padrona," the intermezzo that may be regarded as the first comic opera, and as a composer of church music. The Neapolitan master was one of the first to introduce, with admirable skill, the spirit of the opera buffa into his instrumental music.

In the Concertino No. 2 Pergolesi obtains unusual chamber music and orchestral effects from the four solo violins and from the viola and cello obbligato independent of the basso continuo. The outward form of this Concertino is that of a "Sonata da chiesa" in the Baroque style. On the other hand, the thematic development in the *Largo* points to the rococo and in the second movement, *Da cappella* (this designation used here for a fast alla-breve movement), to the preclassical sonata with its two contrasting motives. The third movement is an example of Pergolesi's creative imagination. An extended, chromatic phrase leads unexpectedly into an E-major episode, which could have been written by Haydn, and again, in its original key, brings the movement to a close. In the finale there are various polyphonic devices, canonic inversions, and other subtle developments in the motives.

About the Artists

Switzerland's celebrated **Zurich Chamber Orchestra** returns to America this season to repeat the successes won during tours here in 1964, 1967, and 1970. (The Orchestra performed in Ann Arbor in 1964.) The ensemble was formed in 1945 when Edmond de Stoutz, upon completing his graduate studies that year at the Zurich Conservatory, found himself surrounded by musicians eager to perform while finishing their own advanced studies at the Conservatory. Their first concerts in Zurich established the ensemble immediately, leading to performances in other Swiss cities. A first visit to Italy in 1951 led to another tour of that country later the same year. There have been repeated European tours, and the Orchestra has been acclaimed for performances in South America, South Africa, and the Far East, Japan, Australia, and New Zealand. The musicians are selected by Maestro de Stoutz for their individual virtuosity as well as knowledge of the stylistic requirements of demanding works, resulting in their sensitive and responsive interpretations of the Baroque, Classic, Romantic, and Contemporary schools of composition. The Zurich Chamber Orchestra climaxes its present tour with a concert later this month in New York City's Carnegie Hall.

Important Concert Change

The Krasnayarsk Dance Company from Siberia, scheduled for February 29, has cancelled its tour to the United States. We're pleased to announce the following attraction as a *replacement on the same date*:

Massenkoff Russian Folk Festival—Nikolai Massenkoff, bass, and his California-based ensemble of folk dancers and balalaika players, all of Russian heritage, in a program spanning a thousand years of Russian history—ballads, war songs, love songs, and dances—Friday, February 29 at 8:30, in Hill Auditorium.

Krasnayarsk tickets should be used for admission to the Massenkoff Folk Festival. Additional tickets are also available, from \$4 to \$9. Ticket exchanges, if desired, may be made up to two days prior to the performance.

JEAN-PIERRE RAMPAL, <i>Flutist</i> ; ALEXANDRE LAGOYA, <i>Guitarist</i>	Mon. Feb. 18
ALDO CICCOLINI, <i>Pianist</i>	Thurs. Feb. 21
Music of Satie, Debussy, and Liszt.	
FOUNDERS DAY CONCERT	Sun. Feb. 24
The Festival Chorus, Donald Bryant, <i>Conductor</i> ; Handel's <i>Israel in Egypt</i> . Carlotta Wilsen, <i>Soprano</i> ; Rosemary Russell, <i>Contralto</i> ; John McCollum, <i>Tenor</i> ; Willis Patterson, <i>Bass</i> ; with members of University Symphony Orchestra.	
CUBAN FOLK ENSEMBLE	Tues. Feb. 26
MASSENKOFF RUSSIAN FOLK FESTIVAL (replacing Krasnayarsk Dancers)	Fri. Feb. 29
ELLY AMELING, <i>Soprano</i>	Wed. Mar. 12
ROYAL DANCERS & MUSICIANS OF BHUTAN	Sat. Mar. 15
JURY'S IRISH CABARET OF DUBLIN (sold out)	Tues. Mar. 18
YEHUDI and HEPHZIBAH MENUHIN, <i>Violinist & Pianist</i>	Wed. Mar. 19
Brahms: Sonata No. 2 in A major; Bach: Partita No. 3; Franck: Sonata in A major; Bartók: Rumanian Dances; Debussy: La Fille aux cheveux de lin; Wieniawski: Scherzo and Tarantelle.	
NEW WORLD STRING QUARTET	Wed. Mar. 26
World première of Leslie Basset's recently-commissioned Quartet No. 4.	
BALTIMORE SYMPHONY ORCHESTRA / SERGIU COMISSONA	Wed. Apr. 2
Mozart: Sinfonia Concertante for Woodwinds; Borodin: Polovtzian Dances from <i>Prince Igor</i> (with the Festival Chorus); Tchaikovsky: Symphony No. 2.	
SHERRILL MILNES, <i>Baritone</i>	Mon. Apr. 14
QUARTETTO ITALIANO	Thurs. Apr. 17

Ann Arbor May Festival

Wednesday, April 23—*Ormandy and Stern*: Beethoven: Leonore Overture No. 3, Violin Concerto in D major; Mussorgsky-Ravel: Pictures at an Exhibition.

Thursday, April 24—*Skrowaczewski and Firkusny*: Mozart: Piano Concerto No. 25, K. 503; Berlioz: Symphonie fantastique.

Friday, April 25—*Skrowaczewski and Choral Union*: Prokofiev: *Romeo and Juliet* Suite No. 2; Menotti: world première, "A Song of Hope"; Beethoven: Symphony No. 5 in C minor.

Saturday, April 26—*Ormandy*: Prokofiev: Classical Symphony, Suite from "Love for Three Oranges"; Schubert: Symphony No. 9 ("The Great").

Single concert tickets for the Festival go on sale Monday, March 3, in Burton Tower.

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