



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Cleveland Octet

ERICH EICHHORN, *Violin*
JUDY BERMAN, *Violin*
EDWARD ORMOND, *Viola*
HARVEY WOLFE, *Cello*

SCOTT HAIGH, *Bass*
THEODORE JOHNSON, *Clarinet*
GEORGE GOSLEE, *Bassoon*
ERIC RUSKE, *Horn*

SUNDAY AFTERNOON, NOVEMBER 3, 1985, AT 4:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Octet, Op. 67 EGON WELLESZ
(1885-1974)
Andante, allegretto
Adagio
Presto
Andante con moto, andante mesto
Allegretto

INTERMISSION

Octet in F major, Op. 166, D. 803 FRANZ SCHUBERT
(1797-1828)
Adagio, allegro
Adagio
Allegro vivace
Andante
Menuetto: allegretto
Andante molto, allegro

Program Note

Egon Wellesz, born in Vienna on October 21, 1885, was an eminent composer, conductor, scholar, and teacher. After studying harmony with Carl Frühling and musicology with Guido Adler, Wellesz studied counterpoint and composition with Arnold Schoenberg in Vienna from 1904 to 1906. He began teaching at the University of Vienna and remained there as a professor of music until 1938, when the annexation of Austria by Nazi Germany forced his departure. He went to England, where he became a naturalized citizen and spent the rest of his life.

Wellesz immediately joined the music department at Oxford University. He taught music history, served on the editorial board of the *New Oxford History of Music* (to which he then contributed), and became University Reader in Byzantine music. One of his pupils was Edmund Rubbra, English composer and pianist. As an authority on Byzantine music and Gregorian chants, Wellesz wrote several books on these subjects, and he was the first biographer of Arnold Schoenberg (1921).

Wellesz received the prize of the City of Vienna (1953), was president of the Oxford University Byzantine Society (1955-1966), and was made a Commander of the Order of the British Empire and awarded the Grande Medaille d'Argent of the City of Paris (1957). In 1956 and 1957 he gave lectures in the United States.

His musical output includes five operas, nine symphonies, nine string quartets and other chamber music works, several ballets, and choral, vocal, and piano music. The Octet heard this afternoon was written in 1948 and 1949. It is performed in celebration of the 100th anniversary of his birth. Egon Wellesz died in Oxford on November 9, 1974.

About the Artists

The city of Cleveland — home of the Cleveland Orchestra, the Cleveland Institute of Music, and birthplace of the Cleveland Quartet — now adds the Cleveland Octet to the world of the performing arts. Erich Eichhorn, a first violinist with the Cleveland Orchestra, formed the octet to fill what he saw as a void in this country — an octet made up of members of a major orchestra. “There are the Vienna and Berlin Octets — why not the Cleveland Octet?” Eichhorn joined forces with seven of his colleagues in the orchestra, and the ensemble gave its first concert in Severance Chamber Hall, Cleveland, in February 1978. In addition to fulfilling their orchestra and octet performance schedules, several members are actively involved in teaching and serve on the faculties of Cleveland State University, Cleveland Institute of Music, and the Blossom Festival School.

The Octet's repertoire is wide-ranging, much of it not often heard at chamber music recitals. Beyond the standard masterworks written for this particular combination, such as the Schubert and Hindemith Octets, there are works requiring minor alterations in personnel and works with guest soloists, to provide even greater opportunities for variety. Rounding out its repertoire, the Octet performs works of 20th century composers, such as Henk Badings, Egon Wellesz, and Hans Werner Henze.

During the current season, the Cleveland Octet is presenting its first major concert series in its home town. These programs include three Cleveland premières: the Octet by Egon Wellesz (heard this afternoon), whose centenary is being celebrated this year; *Quattro Fantasie* by Hans Werner Henze, and the Octet by the Dutch composer Marcel Poot. Guests for these “Four Musical Mondays” are pianists Christoph Eschenbach and Eunice Podis, and harpist Alice Giles.

Due for imminent release is the Octet's first recording, the Schubert Octet (also heard this afternoon), on the Audiofon label.

Coming Concerts

CARLOS MONTOYA, <i>Flamenco Guitarist</i>	Sat. Nov. 9
VIENNA SYMPHONY / WOLFGANG SAWALLISCH	Wed. Nov. 13
NEW PHILADELPHIA STRING QUARTET	Sun. Nov. 24
with RICHARD WOODHAMS, <i>Oboist</i> ; YOHEVED KAPLINSKY, <i>Pianist</i>	
SHURA CHERKASSKY, <i>Pianist</i>	Tues. Nov. 26
Handel's <i>Messiah</i> / DONALD BRYANT	Fri.-Sun. Dec. 6-8
PITTSBURGH BALLET, Tchaikovsky's <i>Nutcracker</i>	Fri.-Sun. Dec. 13-15
JESSYE NORMAN, <i>Soprano</i>	Wed. Jan. 8
CRACOW PHILHARMONIC	Sat. Jan. 11
KRZYSZTOF PENDERECKI, <i>Conductor</i> ; YO-YO MA, <i>Cellist</i>	
THE ENGLISH CONCERT / TREVOR PINNOCK	Wed. Jan. 15

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270 Phones: (313) 665-3717, 764-2538