



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

The Chamber Music Society of Lincoln Center

CHARLES WADSWORTH, *Artistic Director*

LEONARD ARNER, *Oboist*

LEE LUVISI, *Pianist*

JAMES BUSWELL, *Violinist*

PAUL NEUBAUER, *Violist*

GERVASE DE PEYER, *Clarinetist*

FRED SHERRY, *Cellist*

SUNDAY AFTERNOON, OCTOBER 5, 1986, AT 4:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Sonata for Oboe and Piano POULENC
 Elegie: paisiblement
 Scherzo: très animé
 Déploration: très calme
- Trio for Clarinet, Viola, and Piano in E-flat major, K. 498 MOZART
 Andante
 Menuetto
 Allegretto
- “Contrasts” for Violin, Clarinet, and Piano BARTÓK
 Verbunkos (“Recruiting Dance”)
 Pihenő (“Relaxation”)
 Sebes (“Fast Dance”)

INTERMISSION

- Quartet for Piano and Strings No. 1 in C minor, Op. 15 FAURÉ
 Allegro molto moderato
 Scherzo: allegro vivo
 Adagio
 Allegro molto

The Musical Society gratefully acknowledges the generosity of Ford Motor Company Fund for underwriting the costs of this house program.

New UMS 1986-87 Season Events Calendar

A convenient and attractive month-by-month wall calendar for planning cultural and other important events — on sale in the lobby for \$4, or at Burton Tower during office hours.

PROGRAM NOTES

Sonata for Oboe and Piano FRANCIS POULENC
(b. Jan. 7, 1899; d. Jan. 30, 1963)

Francis Poulenc was a member of the French group of composers referred to as "Les Six." When the group was first formed, they stood in an open rebellion against the overt romanticism of César Franck and the impressionism of Claude Debussy. Their idols, guides, and mentors included composer Erik Satie and poet Jean Cocteau. This group, which also included Darius Milhaud and Arthur Honegger, established simplicity of thought and expression as their program. Their music is distinguished by succinctness and a flair for popular idioms. There is in Poulenc's music an ingenuity and a freshness that seem always to have an undercurrent of folklore at the base.

In 1956 Poulenc wrote a Sonata for Flute and Piano. Because of its immediate success, the composer set out to write a separate sonata for each of the other major woodwind instruments. In 1962 he wrote sonatas for both the oboe and clarinet, but he died before he completed the set with a sonata for bassoon.

The Oboe Sonata was written as a memorial to the composer's friend Sergei Prokofiev. It is at once both sweet and sad. The opening *Elegie* is contrasted by an animated scherzo. The third movement is titled *Déploration*, which in French is the word for a poem or song lamenting a death.

Trio for Clarinet, Viola, and Piano
in E-flat major, K. 498 WOLFGANG AMADEUS MOZART
(b. Jan. 27, 1756; d. Dec. 5, 1791)

Mozart composed the Trio in E-flat major, K. 498, in August 1786 in Vienna. It was written most likely for music-making with the Jacquin family, and is, according to Einstein, "a work of intimate friendship and love, doubtless intended for Francisca at the clavier, Mozart himself playing the viola, and Anton Stadler the clarinet." The work became known as the "Kegelstatt" ("Skittle Alley") Trio, because Mozart is said to have written it during a game of skittles. Its veiled color, spare textures, and formal design make this trio one of the most unified in feeling of all of Mozart's chamber works.

The Trio begins unexpectedly with a flowing *Andante* in sonata form. A striking relationship between the first and second subjects produces an assured yet reflective mood. In the second movement, a stately minuet precedes a contrasting dark trio. The finale, *Allegretto*, is an exciting rondo, rich both in its episodes and variations of the principal thematic topics.

"Contrasts" for Violin, Clarinet, and Piano BÉLA BARTÓK
(b. Mar. 25, 1881; d. Sept. 26, 1945)

This suite of three pieces, actually studies in contrast, was commissioned by violinist Joseph Szigeti and clarinetist Benny Goodman. It is dated Budapest, September 24, 1938.

The first movement, *Verbunkos*, is the Hungarian counterpart of the American blues. The violin and piano provide the steady accompanying figure for the flourishes of the clarinet, which plays arpeggios in quickly changing tonalities. After a slower interlude, the movement is resumed in syncopated rhythm against the booming glissandos of the piano. There is a passage in which the theme is played canonically against its own inversion — a favorite device of Bartók. A brilliant and difficult clarinet cadenza leads to a conclusion.

The second movement, *Pihenő*, is a short and slow chorale in the two solo instruments, punctuated by dark trills in the bass.

The third piece, *Sebes*, opens with the fifths of a mistuned violin, with the E string lowered a semi-tone and the G string raised to G-sharp. There is another violin in reserve, however, which the player is instructed to pick up when normal tuning is required. The clarinet, and then the piano, introduce a dancing rhythm in even notes, punctuated by cross-accents. The interval of the diminished fifth, the tritone, produced by the special tuning of the violin, dominates the melodic texture of the movement. There is the characteristic canon between fragments of the theme and its inversion. The movement then comes to a short stop and resumes in an uneven meter of thirteen-eight. There are convergent and divergent progressions in the Lydian mode, which is the only mode that has the tonic interval of the tritone. Once more there is a pause, and the rhythmical interplay between the violin and the clarinet, and the right hand with the left hand of the piano, presents a double canon with the thematic fragments in direct and inverted forms. The violin (the one tuned normally) has a long cadenza, and the movement ends brilliantly with an abrupt chord.

Quartet for Piano and Strings No. 1 in C minor, Op. 15 GABRIEL FAURÉ
(b. May 12, 1845; d. Nov. 4, 1924)

Gabriel Fauré's principal teacher was Camille Saint-Saëns, from whom he received a thorough training in composition. An accomplished organist, Fauré served in various churches in France until 1896 when he was appointed professor of composition at the Paris Conservatory. He was an illustrious teacher, and his students included Maurice Ravel, Georges Enesco, and Nadia Boulanger. He served as director of the prestigious school from 1905 to 1920, four years before his death at the age 79.

Fauré's works might well be described as possessing the art of understatement. The pure and classic beauty which pervades his greatest works is derived from simplicity, restraint, and refinement. It is the kind of beauty that seems to lend itself to smaller, more intimate forms of expression.

Fauré's Quartet for Piano and Strings in C minor, written in 1879, is a creation of architectural symmetry. The first movement, *Allegro molto moderato*, is in three parts of equal length. It opens immediately with the principal subject without so much as a moment's introduction. The strings provide the powerful but austere main theme above the piano's chordal accompaniment. The second movement begins with a delicate six-measure idea sustained throughout perpetual motion. A contrasting Trio follows, with the muting of strings achieving a lovely dark color. It is generally assumed that the *Adagio* is an elegy for Fauré's former lover, Marianne Viardot (daughter of singers Manuel Garcia and Pauline Viardot-Garcia), from whom Fauré had separated two years earlier. It begins in a somber mood with an opening cello and viola phrase *senza vibrato*. As the violin enters, the mood becomes warmer. The finale, *Allegro molto*, reinstates the vigor of the first movement, propelled by driving energy of symphonic proportions.

About the Artists

The Chamber Music Society of Lincoln Center was established in 1969 to be the official performing organization of Alice Tully Hall. Conceived by American composer William Schuman during his presidency of Lincoln Center, the Society took its shape from an intensive survey of the chamber music field and its audience potential, conducted over a three-year period by Charles Wadsworth, who would become the Society's artistic director. In the seventeen years since then, Wadsworth's adventuresome programming and the exceptional performance standards he has set for the ensemble have spurred a large-scale revival of chamber music throughout this country. The Society has given more than 1,000 concerts to date, over 600 of these at its home theatre in New York. By popular demand, it has expanded its Alice Tully Hall subscription concerts from the 16 of its inaugural season to 35, invariably sold out months in advance. In addition, since 1972 it has given an annual series in Washington's John F. Kennedy Center concert hall.

For the past eleven years, the Society has toured the United States each fall and spring, and in June of 1975 gave its first concert outside the country at Benjamin Britten's Aldeburgh Festival in England. It has since participated in the Casals Festival in Puerto Rico, the Festival of Bermuda, and Miami's New World Festival. In the spring of 1984 the Society undertook its first extensive overseas tour, performing eleven concerts in Australia.

Under a program encouraging outstanding contemporary composers to broaden the repertoire, The Chamber Music Society of Lincoln Center has commissioned 56 works to date; in addition, eleven have been commissioned for the Society by the Koussevitzky Music Foundation.

Basic to the Society's success has been Mr. Wadsworth's concept of bringing together from all parts of the world strong musical personalities whose combination and interaction will generate genuine excitement. Thus the Society maintains a permanent personnel of eighteen distinguished virtuosi, each with special reputation in the chamber repertoire, to perform together in constantly varying combinations. Of these, six are chosen for each of the Society's cross-country tours, making available nationally the same diversified programs which have been cheered by New York and Washington audiences and critics.

Leonard Arner, a native New Yorker and a founding Artist of the Society, studied from his early teens at the Juilliard School. He began to make solo appearances early in his career with, among others, the National Symphony in Washington and the St. Louis Symphony. His chamber music career began with the encouragement of Alexander Schneider who featured him in concerts at the New School, and he also appeared with Mr. Schneider at the White House. Mr. Arner has performed at the Marlboro, Casals, and Aspen Festivals, and at the Spoleto Festival of Two Worlds, where he came to know Charles Wadsworth and was incorporated in the plan for a permanent chamber music organization. He has appeared on "Live From Lincoln Center" telecasts with The Chamber Music Society, and he often does the sound tracks for many films produced in the New York area. In addition, Mr. Arner serves as principal oboist with the New York City Opera Orchestra and the "Mostly Mozart" Festival Orchestra.

James Buswell, a Hoosier from Fort Wayne, began the study of both violin and piano at age five, and two years later he qualified for an appearance as the youngest soloist in the history of the New York Philharmonic. When he was twelve, the family moved to New York, where he began studies with Ivan Galamian at the Juilliard School. He began performing with major North American orchestras before entering Harvard University in 1966, and since graduating he has appeared regularly throughout the United States in recital and with top-ranking orchestras under Szell, Bernstein, Steinberg, Previn, Ozawa, and Leinsdorf, among others. He is a frequent participant in summer festivals from Marlboro, Vermont, to Spoleto, to Rio de Janeiro, and in recent years he has increased his teaching and conducting activities. Mr. Buswell is completing a dozen years in Bloomington, Indiana, as professor of music at Indiana University, and in the fall of 1987 he will move to the Boston area to join the faculty of the New England Conservatory.

Gervase de Peyer, a founding Artist of the Society, was born in London where his tenure as principal clarinetist of the London Symphony included regular solo appearances. He has also been guest soloist with the London Philharmonic, the English Chamber Orchestra, and appeared with the Boston Symphony, Detroit Symphony, and Los Angeles Philharmonic, to name a few. Mr. de Peyer founded the Melos Ensemble, with which he toured extensively, was co-founder of the Innisfree Music Festival in Bucks County, Pennsylvania, and is artistic director of the World of Musicians, which sponsors opportunities for young artists to perform. This past summer he spent several weeks teaching and playing in various music centers in Italy at the Festa Musica Pro in Assisi. One of the most recorded solo clarinetists in the world, Mr. de Peyer will be heard on a new series of digital recordings to be launched internationally during the 1986-87 season.

Lee Luvisi, born in Louisville, Kentucky, studied with Rudolf Serkin and Mieczyslaw Horszowski at Philadelphia's Curtis Institute of Music and upon graduation became the youngest faculty member in the history of that institution. Returning to Louisville in 1963, he assumed the position of Artist-in-Residence at the University of Louisville School of Music which he still holds. His solo activities through the years have included a formidable list of major recital and orchestral engagements across the United States, Canada, Mexico, and Europe. He has performed with nearly every major orchestra in North America under such distinguished conductors as Bernstein, Ormandy, Steinberg, and Shaw, and his European career has seen numerous highly acclaimed appearances in London, Vienna, Berlin, and other major capitals. As a chamber pianist, Mr. Luvisi collaborates regularly with many of the world's foremost musicians and ensembles, such as the Juilliard, Guarneri, and Cleveland Quartets, and eminent artists such as Itzhak Perlman, Pinchas Zukerman, Alexander Schneider, Benita Valente, and the late Leonard Rose. A frequent performer on numerous New York series, Lee Luvisi has participated for many years in the Marlboro and Aspen Festivals and recently made return appearances at the Casals Festival.

In 1984, at age 21, **Paul Neubauer** became the youngest musician in the history of the New York Philharmonic to hold the position of principal violist. He has appeared as soloist with several leading orchestras in addition to his appearances with The Lincoln Center Chamber Music Society. He has participated in the Marlboro, Chautauqua, Newport, and Chamber Music Northwest Festivals and made a Hollywood Bowl debut with Michael Tilson Thomas in the summer of 1985. A winner of many awards, including First Prize in the 1980 Lionel Tertis International Viola Competition, Mr. Neubauer made his New York recital debut at Alice Tully Hall in 1983. His principal teachers have been Alan de Veritch, Paul Doktor, and the late William Primrose. He holds a master of music degree from the Juilliard School and is now on the faculty at the Manhattan School of Music. He was featured in a half-hour recital on BBC-TV's "Front Row Center" series, and has recorded for the Marlboro Society and Second Hearing labels.

Fred Sherry's musical travels have taken him through four centuries of composition and to concert halls on four continents and 49 of the 50 states. A truly versatile musician, Mr. Sherry plays continuo, concertos, chamber music, duo-recitals, and has been closely associated with jazz pianist and innovator Chick Corea. Because of his participation in numerous festivals, he is sometimes known as the "Festival King" — his summer of 1985 included appearances in eight different festivals! Particularly identified with twentieth century music, Mr. Sherry has collaborated with many leading composers of our time, last season premiering a new concerto by Mario Davidovsky with the American Composers' Orchestra. He is the Society's music administrator as well as a performer on its permanent roster, and he is a founding member of the unique chamber music ensemble "Tashi." During the 1983-84 season he founded the "Bach Cantata Sundays" series at St. Ann's Church in Brooklyn, where he serves as both cellist and conductor. A native of Peekskill, New York, Mr. Sherry received his principal musical training at the Juilliard School, where his teachers were Leonard Rose and Channing Robbins. He first came to public attention as winner of the 1968 Young Concert Artists auditions and a year later made his Carnegie Hall debut on the Young Concert Artists series.

Gervase de Peyer and James Buswell performed in Ann Arbor with The Chamber Music Society of Lincoln Center in 1978, and Mr. Sherry appeared here with the "Tashi" ensemble in 1981.

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