



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Aulos Ensemble

ANNE BRIGGS, *flauto traverso*

LINDA QUAN, *baroque violin*

MARC SCHACHMAN, *baroque oboe*

MYRON LUTZKE, *baroque violoncello*

ARTHUR HAAS, *harpsichord*

MONDAY EVENING, DECEMBER 11, 1989, AT 8:00  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

### *Masters of the High Baroque*

Concerto in D major, RV 94 ..... ANTONIO VIVALDI  
Allegro, Largo, Allegro (1675-1741)

5ème Concert from *Pièces de Clavecin en Concerts* ..... JEAN PHILIPPE RAMEAU  
"La Forqueray" (1683-1764)  
"La Cupis"  
"La Marais"

Quartet in G major, *Tafelmusik I* ..... GEORG PHILIPP TELEMANN  
Largo, Allegro, Largo (1681-1767)  
Vivace, Moderato, Vivace  
Grave  
Vivace

### INTERMISSION

Sonata in B minor, BWV 1030 ..... JOHANN SEBASTIAN BACH  
(flute and obbligato harpsichord) (1685-1750)  
(Andante)  
Largo e dolce  
Presto

Trio Sonata in G major ..... GEORGE FRIDERIC HANDEL  
(oboe, violin, basso continuo) (1685-1759)  
Adagio, Vivace, Grave, Allegro

Concerto in G minor, RV 107 ..... VIVALDI  
Allegro, Largo, Allegro

*The Aulos Ensemble is represented by Mariedi Anders Artists Management Inc., San Francisco*

*The harpsichord heard in this concert is a double manual, five-octave instrument built in 1978  
by Willard Martin, Opus 101, owned by Marilyn Mason, Professor and University Organist, U-M.*

*Cameras and recording devices are not allowed in the auditorium.*

*Halls Cough Tablets, courtesy of Warner Lambert Company, are available in the lobby.*

PROGRAM NOTES  
by RICHARD TARUSKIN

Concertos in D major and G minor ..... ANTONIO VIVALDI  
(1675-1741)

Vivaldi gained world fame for the spectacular concerts he put on at the Ospedale della Pietà, a founding home for girls in Venice, where he oversaw the musical instruction. There were four such “hospices” in Venice (and three “conservatories” for boys in Naples — the two words originally meant the same thing), and they have gone down in history as the first music schools in the modern sense. Instruction and practice within their walls was zealous indeed. Here is how the boys in Naples were described by an English visitor: “On the first flight of stairs was a trumpeter, screaming upon his instrument till he was fit to burst; on the second was a French horn, bellowing in the same manner. In the common practicing room there was a *Dutch concert*, consisting of seven or eight harpsichords, more than as many violins, several voices, all performing different things, and in different keys. Other boys were writing in the same room, but it being holiday time, many were absent who usually study and practice there together.” This sense of furious activity is certainly conveyed in Vivaldi’s music. As to his own violinistic performances, we can quote the astonished report of another traveler, this one German: “His cadenza really frightened me; I doubt anything like it was ever done before, or ever will be again. He came to within a hairsbreadth of the bridge, leaving no room for the bow, and this on all four strings, with imitations and at an incredible speed. He amazed everyone with this.” In short, the atmosphere that reigned at a Vivaldi concert was not unlike what we encounter at that of a jazz band: animal spirits, exuberant virtuosity, relentless drive (and probably a noisy, enthusiastic audience).

While no guarantee is made to frighten anyone with the concertos on this program, the hope is to give a taste of the excitement everyone felt on contact with Vivaldi’s music. The works performed here are on a somewhat smaller scale than a full-fledged concerto. There is no separate *ripieno* (backup band); rather, the soloists team up for the *tuttis* and then take turns frightening one another and the audience.

5ème Concert ..... JEAN PHILIPPE RAMEAU  
(1683-1764)

Rameau’s *Pièces de clavecin en concerts* of 1741 was an experiment with a novel texture: harpsichord pieces worked out in every detail, “accompanied” by two obbligati — violin and viola da gamba or flute. The composer went so far in his preface as to claim that the harpsichord pieces could stand alone without the accompanying instruments. But this seems more a sales pitch than a recommendation, since Rameau actually made special arrangements of several of the pieces for solo performance, which he would not have had to do if they were truly self-sufficient. In any case, the kaleidoscopic interplay of the instrumental strands give these pieces a shimmering and multifaceted texture that is unique in the whole range of French baroque music. As is often the case with Rameau, the movements are given titles that are in some cases descriptive, in others honorific.

Quartet in G major, *Tafelmusik I* ..... GEORG PHILIPP TELEMANN  
(1681-1767)

History’s most prolific composer (as attested by no less an authority than the *Guinness Book of World Records*), Telemann was probably one of the most cosmopolitan as well, a real musical polyglot. His church music shows him to be a worthy successor of Buxtehude, his trio sonatas show him the faithful follower of Corelli, and his suites for orchestra (of which he wrote literally hundreds) proclaim him the diligent student of Lully. In 1733, Telemann selected a number of instrumental compositions that he felt represented him at his best and published them in the form of three “productions,” each providing an evening’s musical diversion. The whole publication carried the title *Tafelmusik*, or *Musique de table*, which one might render into English as banquet (no, not dinner) music. Each “production” contains a sampling of the instrumental genres cultivated in Telemann’s day: a concerto, a suite, a quartet, a trio, and a solo sonata. This Quartet in G, from the first production, is typical of Telemann at his effervescent best. It amply validates the claim the composer made in his autobiography that all the parts in his instrumental compositions always proved interesting and gratifying to the players. This concern for the working out and balancing of each part lends to the whole a glittering and kaleidoscopic texture that is Telemann’s way of gratifying the sense of hearing.

Sonata in B minor, BWV 1030 ..... JOHANN SEBASTIAN BACH  
(1685-1750)

Among Bach's myriad instrumental compositions, the eleven sonatas (two for flute, three for viola da gamba, six for violin) in which the harpsichord does not accompany from a "figured bass" but as its own completely worked out "obbligato" part, occupy a special place. It is often thought that these pieces point directly to the Classical sonata for solo instrument and pianoforte, but they really belong to a different line of development. What Bach did (and not only he — there are examples by Telemann, Handel, and other German composers as well) was to take the standard trio-sonata texture of two solo parts over a bass line and reassign one of the upper parts to the keyboard player's right hand. (The Classical duo, on the other hand, grew out of the so-called "accompanied keyboard sonata," a genre pioneered in France, in which the keyboard carried the ball most of the time, while the violinist or flutist furnished a discreet and often optional accompaniment.)

The B-minor flute sonata is usually assumed to belong, like most of Bach's chamber music, to the period (1717-23) of Bach's employment by the court of Cöthen, during which the composer furnished only secular music to his patron. Lately, however, a hypothesis has been put forth that the sonata was composed around 1729, during Bach's Leipzig period, intended for the great flute virtuoso Buffardin, a Frenchman employed by the court orchestra of Dresden and teacher of the great performer and musical writer Johann Joachim Quantz (this theory based on resemblances between the sonata and one of Bach's late church cantatas and the notable virtuosity of the final movement).

Trio Sonata in G major ..... GEORGE FRIDERIC HANDEL  
(1685-1759)

Handel's early instrumental sonatas were grouped together by the London publisher Walsh and issued as Opus 1 in the early 1720s, at the time of Handel's debut as composer for the London stage. Almost immediately, pirated editions appeared in Amsterdam and Paris, for publishers knew a good thing when they saw it. These sonatas were perhaps the most popular of their kind in the eighteenth century. Some were designated for the flute, others for the recorder, and still others for the violin or oboe. There was some freedom of choice, though, in actual practice, as to which instrument could play which piece.

### About the Artists

The **Aulos Ensemble** was formed in 1973 by five musicians who had just completed their studies at New York's Juilliard School of Music: violinist Linda Quan, flutist Anne Briggs, cellist Myron Lutzke, oboist Marc Schachman, along with their colleague Richard Taruskin, viola da gamba. (Harpsichordist Arthur Haas joined the group in 1987.) Since then, they have offered New York audiences a series of authentic practice concerts, for which they are often joined by internationally recognized artists such as violinist Jaap Schroeder, oboist Michel Piquet, cellist Anner Bylisma, harpsichordists Trevor Pinnock and Albert Fuller, and singers Charles Bressler, Bethany Beardslee, and the late Jan DeGaetani.

The Aulos Ensemble has recently become familiar to audiences throughout North America and in 1983 expanded its range of operations with a highly successful tour of Australia and the Far East. In addition, radio audiences have heard the ensemble "live in concert" on National Public Radio from Washington's Library of Congress and New York's Frick Gallery. Many of the group's appearances are augmented by workshops and master classes at various universities and conservatories. These have included Vassar, St. Louis Conservatory, University of Colorado, San Francisco State University, University of California at Davis, and Brock University in Canada.

The ensemble's first recording on Musical Heritage Society was an album entitled "Original Telemann," issued in 1981 in connection with the composer's tercentenary. It was universally hailed as one of the most accomplished and significant of the year's Telemann observances and was named "Critic's Choice" by *High Fidelity* magazine. Subsequent recordings by the Aulos Ensemble include a two-record set of Handel chamber works, the complete "Essercisii Musici" of Telemann (five discs), and a two-record set issued in 1985 to celebrate J. S. Bach's 300th anniversary. The ensemble's recordings on MHS are distributed throughout Europe on the Chandos label.

Flutist **Anne Briggs**, a native of Buffalo, New York, earned her bachelor's and master's degrees from The Juilliard School. Further study in France and Germany (as a Fulbright fellowship recipient) included training with Julius Baker, Jean-Pierre Rampal, and Karlheinz Zoeller. She is in demand for chamber and orchestral appearances and has performed with the New York Philharmonic and the Philharmonia Virtuosi of New York. As flute and traverso soloist, she has been featured at New York's "Basically Bach" and Portland's Chamber Music Northwest festivals.

Cellist **Myron Lutzke** was born in Newark, New Jersey, and attended Brandeis University and Juilliard, where he received a bachelor's degree. His teachers include Leonard Rose and Harvey Shapiro. Mr. Lutzke is an active chamber musician and continuo cellist with numerous groups, including Aston Magna, Mozartean Players, St. Luke's Chamber Ensemble, and the Riverdale Quartet, and he serves as principal cellist with the Boston Early Music Festival Orchestra and the "Mostly Mozart" Original Instruments Orchestra. He is artist-in-residence at the Watergap Music Festival and the Caramoor Festival and has appeared in solo recitals at universities throughout the Northeast. His recordings are found on the Nonesuch, Musical Heritage Society, and Arabesque labels.

Violinist **Linda Quan**, a Los Angeles native, received her training at Juilliard, where she earned bachelor's and master's degrees. Her principal teachers were Joachim Chassman and Joseph Fuchs. She has appeared as soloist with the Los Angeles Philharmonic and as solo violinist with the Contemporary Chamber Ensemble. Tours have taken her throughout North America and to Europe, the Far East, and Australia. Her baroque music activities include appearances with the Classical Quartet, Aston Magna Festival, and the Smithsonian Chamber Players. Ms. Quan is on the faculty of Vassar College and has recorded for Nonesuch, CRI, MHS, Opus One, Titanic, and Desmar.

Oboist **Marc Schachman** hails from Berkeley, California, and attended Stanford University and Juilliard, where he received his B.M., M.M., and D.M.A. degrees. He is an active soloist and chamber musician with groups such as the New York Chamber Soloists and Festival Winds and has appeared at festivals including Spoleto, Caramoor, and "Mostly Mozart." Mr. Schachman's involvement with early music performance includes solo appearances with Aston Magna, Ensemble for Early Music, Banchetto Musicale, and the Amadeus Winds. He is on the faculty of Vassar College and has recorded for Desmar, Nonesuch, MHS, and L'Oiseau Lyre.

Harpsichordist **Arthur Haas** studied with Bess Karp, Albert Fuller, and Alan Curtis. After receiving a master's degree in historical musicology from the University of California, Los Angeles, he went to France, where he was the highest prize winner at the Second International Paris Harpsichord Competition in 1975. He subsequently was appointed Professor of Harpsichord and Baroque Performance Practice at L'Ecole Nationale de Musique and has appeared in concerts throughout Europe and the United States. In 1983, Mr. Haas returned to the United States and now teaches at the Eastman School and at SUNY at Stony Brook. He has performed with the "Mostly Mozart" Festival at Lincoln Center and has recorded on the EMI and Harmonia Mundi labels.

### Donald Bryant Tribute Concert

Sunday Evening, January 14, at 8:00, Hill Auditorium

This special occasion offers UMS patrons the opportunity to share in the versatility of Donald Bryant's musicianship and to honor him for his twenty years of service as conductor of the University Choral Union. In this concert, he will be on stage throughout — as conductor, composer, accompanist, and solo pianist.

To recognize Dr. Bryant's lifelong interest in composing, the Musical Society commissioned him to write a work for first performance on January 14, the effective date of his retirement. The result is *Genesis*, for chorus, orchestra, and soloists, with libretto by Dr. Bryant's son, Travis Bryant.

#### Complete Program

Three Pieces by Donald Bryant for Combined Children's Choruses, texts by Travis Bryant

God Made the Sun Shine    Love Knows All Seasons    Oneness With God  
Boychoir of Ann Arbor    Ann Arbor Youth Chorale  
Children's Choir of First Presbyterian Church

Three Renaissance Pieces — The Festival Chorus

Eight Schubert Songs — The Festival Chorus, conducted from the piano by Dr. Bryant

Three Chopin Etudes — Donald Bryant, pianist

*Genesis*, composed and conducted by Donald Bryant, libretto by Travis Bryant

Creation    Garden of Eden    The Flood

The Festival Chorus, orchestra, and soloists:

Julia Broxholm Collins (Eve, The Dove)    Sally Carpenter (The Raven)  
Carroll Freeman (Noah, Adam)    Stephen Bryant (God)

The public is invited to a Tribute Reception at the Michigan League after the concert. For tickets, \$5 each, call 764-2538.



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