

UNIVERSITY MUSICAL SOCIETY

AMSTERDAM LOEKI STARDUST QUARTET

Daniël Brügger
Paul Leenhouts

Bertho Driever
Karel von Steenhoven

Monday Evening, February 11, 1991, at 8:00
Rackham Auditorium, Ann Arbor, Michigan

PROGRAM

From the *Baldwine Commonplace Book* (England, 1581-1606):

Four-part piece by John Baldwine (? - 1615)

Four-part piece by Luca Marenzio (1553/4-1599)

- Canto Fermo Primo del Primo Tuono Giovanni Maria Trabaci
(1575-1647)
- Canzon Francesa Terza Trabaci
- Ricercar del quarto tono Giovanni Battista Conforti
(Italy, 16th Century)
- Canzon Decima detta la Paulini Girolamo Frescobaldi
(1583-1643)
- Capriccio V sopra la Bassa Fiamenga Frescobaldi
- Canzon la Lusignuola Tarquinio Merula
(1594-1655)
- Three Motets from *Il primo libro de Motetti*
a quattro voce pari (1584) Claudio Merulo
(1533-1604)
- Dum Illuscescente Beati
- Iste Est Joannes
- O Gloriosa Domina

INTERMISSION

- Fantasia on the Hexachord Alfonso Ferrabosco II
(1575-1628)
- Suite No. 1 in D minor Matthew Locke
(1621-1677)
- Fantasia Courante
- Ayre Sarabande
- From *The Art of Fugue*, BWV 1080: Johann Sebastian Bach
(1685-1750)
- Contrapunctus IV
- Contrapunctus IX
- Quartet in C major Johann Christian Bach
(1735-1782)
- Allegro Rondo grazioso

The Amsterdam Loeki Stardust Quartet is represented by Hillyer International, Inc., New York City.
The Quartet records for L'Oiseau Lyre (Polygram, London).

Most instrumental works written between 1550 and 1650 were based on vocal compositions, such as arrangements of polyphonic French songs, the *Canzone Francese*. Eventually, these canzonas took on their own identity, separate from the vocal forms. Besides the canzona, instrumental works such as the *ricercar*, *capriccio*, and *fantasia* grew in popularity. Most of them are based on contrapunctal imitation and variation in rhythm and proportion. In the *fantasia*, the form takes second place to extemporization and imagination, rather than following a standard structure.

The Royal Manuscript, from which the first two compositions derive, was copied in a very fine hand during the years 1581 to 1606 by **John Baldwine**. It contains numerous vocal and instrumental works by 24 different composers. Tonight's first four-part piece, composed by Baldwine himself, has a *cantus firmus* written in unusual 5/4 time in the bass line. (*Cantus firmus* is a preexistent melody used as the basis of a new polyphonic composition; *cantus firmus* dominated the music of the fourteenth- and fifteenth centuries, particularly sacred vocal music.) The first piece also features changing proportions and continuous syncopation between parts. The second work from this exceptional collection is by the Italian master of the madrigal Luca Marenzio. (Headings of these pieces as they appear in the *Baldwine Commonplace Book*: 4:voc:iohn:baldwine:-; luca marenzio:4 voc:-.)

Giorlamo Frescobaldi is no doubt the best known of the Italian composers represented in the first half of this program.

It is still worth noting, however, that the musical culture of his time was to a very large extent shaped and sustained by less famous masters. Composers and musicians traveled extensively during the second half of the sixteenth century, particularly within the triangle of musical centers — Milan, Venice and Rome. **Tarquino Merula** was organist in his home town of Cremona; **Claudio Merulo** was employed as organist at St. Mark's in Venice and later in Parma; and **Giovanni Battista Conforti** was a gambist at the Court of Rome. Most of these musicians would have been attached to a church or

court, changing employment as conditions altered. Some even received invitations to work abroad, as did a number of Italians who fulfilled important positions at the Chapel Royal in England. The organist **Giovanni Maria Trabaci** was an exception, remaining and working in Naples under the Spanish house of Aragon.

Alfonso Ferrabosco II, second generation of an Italian family of musicians at the Royal Court of England, was music master to Prince Henry and King Charles I. Compositions based on scale fragments, often used as a ground, enjoyed considerable popularity in the sixteenth century. In his *Fantasia of the Hexachord*, the scale formula descends chromatically each time it returns, creating hitherto uncommon tonalities.

Matthew Locke was one of the most talented and vocal proponents of English music in the seventeenth century. He was appointed Composer-in-Ordinary to King Charles II after the Restoration, but shortly afterwards fell out of favor as musical tastes began to change. The English tradition of polyphonic compositions for consort was being challenged by foreign elements flooding England. The court was enamoured of the French style, and many Italian performers and composers helped popularize the violin and the trio sonata. Locke steadfastly refused to bow to popular taste and claimed that he "never saw any Forain Instrumental Composition [a few French Courants excepted] worth an Englishman's Transcribing."

Johann Sebastian Bach composed *The Art of Fugue* during the last years of his life and was only partially able to oversee the first publication shortly before his death. The main body of his impressive musical testament consists of 14 fugues, all based on the same subject, in which Bach exploits the widest possible variety of contrapunctal devices. The score, in which each part has its own stave, bears no indication of any instrumentation. Because of this, earlier generations considered the work merely a textbook for scholars. It is only in the present century that it has revealed its treasures to performers and audiences alike.

Johann Christian Bach was the youngest son of J. S. Bach. He was a student of Martini in Bologna, Italy, and became organist at the Milan cathedral. He later moved to England, hence his nickname as the "London" or "English Bach." He dominated the English musical scene just as Handel had done before him, becoming opera and concert

director and music master to the family of King George III. He obtained a reputation as a composer of symphonies and chamber music and did much to increase the popularity of the pianoforte, which was still in the early stages of development in England at that time. The Quartet in C major was originally written for string quartet.

About the Artists



Combining their unique talents to bring a fresh and unconventional approach to recorder music, Karel van Steenhoven, Daniël Bruggén, Bertho Driever, and Paul Leenhouts formed the Amsterdam Loeki Stardust Quartet in 1978 while they were students at Amsterdam's Sweelinck Conservatory. From the start, they have explored and extended the instrument's range with music from the Renaissance and Baroque eras to modern compositions, including their own works and arrangements of others. One of their goals is to present the wide range of techniques and sonorities within the framework of a recorder consort.

The Amsterdam Loeki Stardust Quartet has won worldwide recognition as a serious ensemble of unparalleled virtuosity. Since 1981, when it received acclaim for its prize-winning (albeit unorthodox) rendering of a

sixteenth-century piece at the Musica Antiqua Competition in Bruges, the ensemble has made numerous radio and television broadcasts, performed in most European countries, and undertaken concert tours in Indonesia, Australia, Japan, and the United States. Its U.S. debut was in 1987 with appearances in Chicago and at the Boston Early Music Festival. In addition to their concerts, the four musicians teach at diverse workshops for interpretation of early and modern recorder music.

The Quartet has worked with instrument makers throughout the world and has built up a unique collection of 50 Renaissance and Baroque recorders, ranging from the eight-inch Exilent to the Great Bass Recorder measuring over six feet. The Quartet also works closely with several modern composers in Holland, such as Frans Geysen and Daan Manneke, and for the last few years has published a series of new recorder music in association with Moeck, under the title "The Amsterdam Loeki Stardust Quartet Presents . . ."

In the recording field, the Quartet has released two recordings on Decca's L'Oiseau-Lyre label: "Virtuoso Recorder Music" (1984) and "Baroque Recorder Music" (1987), both of which received the prestigious Edison Award. The jury stated in its report: "It is the intense musical quality, complete sincerity, and evident pleasure in performance that immediately holds one's attention to the music itself." Two new recordings, "Extra Time" and "Sixteenth-Century Consort Music," are being released on London Records early this year.

The Quartet chose its whimsical name from one of its early arrangements: the "Loeki the Leeuw" (Loeki the Lion) jingle featured in Dutch TV commercials.

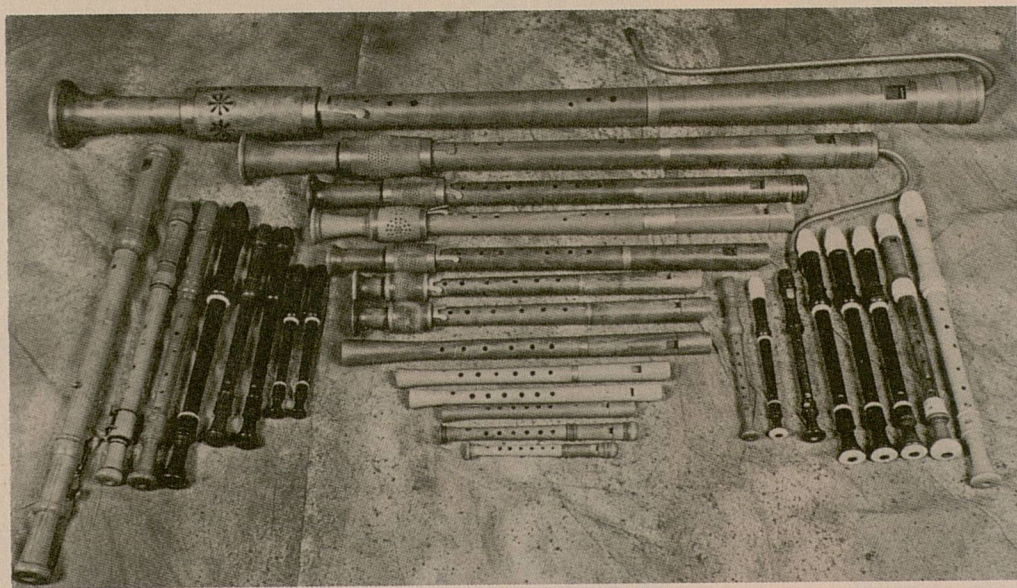
The Amsterdam Loeki Stardust Quartet now makes its first appearance in Ann Arbor with this program of early music.

Daniël Brügger was born in Haarlem, Holland, in 1958, and studied recorder with Kees Boeke at the Sweelinck Conservatory, receiving his soloist diploma in 1983. He teaches extensively and gives concerts and workshops in Holland, France, Germany, and Austria.

Paul Leenhouts, born in Leiden in 1957, studied recorder with Marijke Ferguson and Walter van Hauwe at the Sweelinck Conservatory, where he received his soloist diploma in 1981. He teaches at Leiden, is closely involved with the Dutch Chamber Music Society, and regularly gives concerts and workshops in the Netherlands and abroad. Mr. Leenhouts is well known for his numerous arrangements of jazz works for the recorder.

Born in Wageningen, Holland, in 1953, **Bertho Driever** studied with Carla Mahler and Jerome Minis in Arnhem, going on to study under Walter van Hauwe at the Sweelinck Conservatory. He is active as an arranger of recorder music and presently teaches at the Hilversum Conservatory and gives workshops on recorder technique.

Born in Voorburg, Holland, in 1958, **Karel van Steenhoven** was the First Prize winner at the German-Dutch Recorder Festival in Münster in 1976. He went on to study with Kees Boeke and Walter van Hauwe at the Sweelinck Conservatory and was awarded his soloist diploma in 1983. Since then, he has studied composition with Robert Heppner and Tristan Keuris and gives workshops in contemporary music and improvisation technique.



The Amsterdam Loeki Stardust Quartet's battery of recorders includes representatives of the two distinct families: Renaissance and Baroque. The Renaissance family, pictured horizontally, have an almost cylindrical bore and are quite plain looking, with little decoration. They produce a rich tone, especially in the lower registers.

Baroque instruments contrast with those of the Renaissance in almost every way.

Pictured vertically, the Baroque instruments show a conical bore, ornate embellishment including ivory joints, and a sound more intimate and flexible than that of the Renaissance.

The Quartet's recorders are made for them by the finest craftsmen in Denmark, Japan, Holland, and Germany. The Great Bass, shown at top, measures over six feet — the Soprano, not quite eight inches.



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Program

Ludwig van Beethoven

Scene and Aria, *Ah, Perfido!*, Op.65

Alban Berg

Three Pieces for Orchestra, Op.6

Intermission

Richard Strauss

Le Bourgeois Gentilhomme Suite, Op.60

Richard Wagner

"Immolation" Scene from *Götterdämmerung*

University Musical Society
of The University of Michigan
Burton Memorial Tower
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**Gewandhaus Orchestra
of Leipzig**

Kurt Masur, conductor

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8:00 p.m. Hill Auditorium

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Christian Funke, violinist

Jürnjakob Timm, cellist

Elisabeth Leonskaja, pianist

Claudine Carlson, mezzo-soprano

The Festival Chorus

Thomas Hilbish, director

Programs

Wednesday, May 1

Sibelius: Violin Concerto in D minor (Midori)

Mendelssohn: Symphony No. 3, "Scottish"

Thursday, May 2

Brahms: "Double" Concerto in A minor for Violin,
Cello, and Orchestra (Funke/Timm)

Brahms: Symphony No. 2 in D major

Friday, May 3

Prokofiev: Excerpts from *Romeo and Juliet*

Henze: *Seven Love Songs* for Cello and Orchestra
(Timm)

Strauss: *Till Eulenspiegels lustige Streiche*

Saturday, May 4

Glinka: *Ruslan and Ludmila* Overture

Tchaikovsky: Piano Concerto No. 2 in G major
(Leonskaja)

Prokofiev: *Alexander Nevsky*, cantata for
Mezzo-soprano, Mixed Chorus, and Orchestra
(Carlson)

programs subject to change

Series Prices—All Four Concerts

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