



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Orpheus Chamber Ensemble

SUNDAY AFTERNOON, FEBRUARY 7, 1982, AT 4:00  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

### P R O G R A M

- Concerto in C major ("For the Feast of San Lorenzo") . . . . . VIVALDI  
Largo, allegro molto  
Largo e cantabile  
Allegro
- Sinfonietta, Op. 1 . . . . . BRITTEN  
Poco presto e agitato  
Variations: andante lento  
Tarantella: presto vivace

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

- "Crisantemi" (Chrysanthemums) . . . . . PUCCINI  
Andante mesto
- Symphony No. 49 in F minor ("La Passione") . . . . . HAYDN  
Adagio  
Allegro di molto  
Menuet  
Finale: presto

*Nonesuch Records.*

Previous concerts in Ann Arbor by the Orpheus Ensemble were in 1978 and 1980.

PROGRAM NOTES by WILLIAM PURVIS

Concerto in C major ("For the Feast of San Lorenzo") . . . ANTONIO VIVALDI  
(c. 1675-1741)

Vivaldi's prodigious compositional output was quite varied, including music for the church, about fifty operas, and about 450 concertos. About two thirds of the concertos are for a single solo instrument (with the majority of these for violin, but a surprising number for cello, flute, and bassoon, also), while the rest are for solo groups of various sizes, ranging from a pair of solo instruments to the rather large solo complement of the Concerto in C, scored for solo pairs of violins, flutes, oboes, and clarinets, and solo bassoon. Vivaldi's instrumental writing is characterized by infectious rhythmic drive and a sophisticated exploitation of solo and ensemble textures. The unusual inclusion of clarinets in the Concerto in C, one of their first appearances in orchestral music, makes for a uniquely colorful instrumental sound.

Sinfonietta, Op. 1 . . . . . BENJAMIN BRITTEN  
(1913-1976)

Benjamin Britten began to compose at the age of five and, according to his own reckoning, by age fourteen his remarkable output included ten piano sonatas, six string quartets, three suites for piano, an oratorio, and numerous songs. Therefore, that the Sinfonietta, which Britten composed in the summer of 1932 when he was eighteen, is listed as Op. 1 is rather misleading. The refinement of thematic development, sophisticated structure, and subtle use of the solo instrumental colors evidenced in the work speak of a far greater maturity than one would expect from a primary opus. Perhaps what is most unique about the music of Benjamin Britten is that it consistently speaks with expressive power in a voice that is at once recognizable yet totally fresh, and that this quality is achieved with such disarming ease. The Sinfonietta is in three movements, with the second movement Variations flowing without pause into the closing Tarantella.

"Crisantemi" (Chrysanthemums) . . . . . GIACOMO PUCCINI  
(1858-1924)

Puccini was born into a long family line of distinguished musicians, and it was decided from his birth that he would become a musician. He himself has credited his first experience of live opera, Verdi's *Aida*, as the catalyst that determined his career as a composer of opera. "Crisantemi" was composed while Puccini was still in his teens, sometime after his *Aida* experience at seventeen, but before he continued his studies in Milan. Composed as an elegy in memory of Amado di Savoia, "Crisantemi" already evidences the genius for poignant melodic line and coloristic harmony that would prove to be the musical culmination of the Puccini line.

Symphony No. 49 in F minor ("La Passione") . . . . . FRANZ JOSEPH HAYDN  
(1732-1809)

Composed for performance during Holy Week of 1768, this work is considered the first and perhaps the greatest of a series of powerfully expressive symphonies in minor keys which includes the Symphonies No. 44 (Trauer, or Mourning), 45 (Abschied, or Farewell), 47, and 52. The Symphony No. 49 (the numbering is misleading—actually No. 49 was composed about the same time as No. 39) is set apart from the other *Sturm und Drang* symphonies by its grounding in the religious; clearly "La Passione" refers to the Passion of Christ. This is reinforced by the work's unusual movement structure, in which the opening Adagio (in place of the usual opening fast movement) recalls the earlier church sonata form.

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**Founders Day Concert, Sunday, February 14 at 4:00, Hill Auditorium**

The Festival Chorus, Donald Bryant, conductor, presents works by Gallus, Palestrina, Handel, Rossini, Schubert, and three new choral pieces by conductor Bryant. *Free admission.*

**Versailles Chamber Orchestra, Thursday, February 18, 8:30, Rackham Auditorium**

Aubert: Suite of Symphonies; Rameau: Concerto No. 1; Bach: Violin Concerto in E major; Mozart: Divertimento in C, K. 157; Roussel: Sinfonietta. *Tickets from \$5.50 to \$8.50.*

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