



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Franz Liszt Chamber Orchestra of Budapest

JANOS ROLLA, *Music Director and Leader*

SUNDAY EVENING, NOVEMBER 20, 1983, AT 8:30  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

- Sarabande, Gigue, and Badinerie ..... CORELLI  
Concerto in D minor for Two Violins and Orchestra, BWV 1043 ..... BACH  
    Vivace  
    Largo ma non tanto  
    Allegro assai  
Sonata No. 3 in G major ..... ROSSINI  
    Allegro  
    Andante  
    Moderato

### INTERMISSION

- Adagio and Fugue, K. 546 ..... MOZART  
Octet in E-flat major, Op. 20 ..... MENDELSSOHN  
    Allegro moderato ma con fuoco  
    Andante  
    Scherzo: allegro leggierissimi  
    Presto

*Angel, EMI, Erato, and Hungaroton Records.*

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## The Music

**Sarabande, Gigue, and Badinerie** (Arcangelo Corelli, 1653-1713). Corelli was one of the first great players of the violin, newly and marvelously developed in his time by Niccolò Amati and Antonio Stradivarius. It was said he gave it a voice "like unto the tongue of angels." The *Sarabande*, a slow and stately dance in the "grand manner," is followed by a lively *Gigue* in concert style and the concluding airy and playful *Badinerie*.

**Concerto for Two Violins and Orchestra in D minor, BWV 1043** (Johann Sebastian Bach, 1685-1750). Between 1717 and 1723 Bach served as chapelmaster to Prince Leopold of Anhalt-Cöthen. Having no organ available, he turned his attention to the composition of works for other instruments. Among these was a variety of concertos, some of which have been lost. This Concerto is preserved in a set of manuscript parts in the State Library in Berlin. Bach also used the music in a Concerto for Two Claviers and Orchestra, but transposed the key to C minor.

**Sonata No. 3 in G major** (Gioacchino Rossini, 1792-1868). Rossini wrote this and five other *sonate a quattro* in 1804, at the age of twelve. Alfredo Casella discovered these scores in the Library of Congress with this handwritten note attached: "Score for first violin, second violin, cello and bass of six horrible sonatas which I composed while staying in the country near Ravenna at the home of my friend and protector, Agnostini Triossi, being then very young, not having taken a single lesson in accompaniment, and all composed and copied in three days and performed in a wretched way by Triossi, bass, his cousin Morini, first violin, the latter's brother, cello, and by me, who, to tell the truth, was the least bad of all." Casella observed that the *Allegro* of this sonata foretells the aria of Don Magnifico in *La Cenerentola*, and the *Moderato* provides ingenious variations for the bass part, artfully satisfying the possibilities of the instruments without being too difficult for the amateurs who premièred it.

**Adagio and Fugue, K. 546** (Wolfgang Amadeus Mozart, 1756-1791). Mozart's first encounter with the printed compositions of J. S. Bach could be described as a crisis of stunning proportion. Certainly the revelation of Bach's music inspired in Mozart a confrontation with and a decision about his composing methods of that time and his future creative attitudes. The Adagio and Fugue was arranged in 1788 for string quartet or string orchestra with, as Mozart wrote, "a short *adagio a 2 violini, viola e basso*." In its terse 52 measures is, according to some Mozart critics, one of his most profound statements. It alternates measures of noble Handelian statement with soft, mysterious passages which, with their chromaticism and obscure harmonies, presage the late quartets of Beethoven.

— by THOMAS MATTHEWS

**Octet in E-flat major, Op. 20** (Felix Mendelssohn, 1809-1847). During his later years, Mendelssohn once commented that this work was "my favorite of all my compositions . . . I had a most wonderful time in the writing of it." The work was completed in 1825, when the composer was sixteen years of age, and yet, it remains an enduring contribution to the literature of chamber music. A combination of two normal string quartets, which are at times used for antiphonal interplay but often join as one voice, the writing produces a larger-than-usual chamber music sound. Mendelssohn's note prefacing the manuscript stipulates: "This octet must be played by all the instruments in symphonic orchestra style."

## The Artists

Though Franz Liszt never composed a work for strings, his name is synonymous with Hungarian music; thus, the Franz Liszt Chamber Orchestra of Budapest adopted the composer's name to pay homage to its countryman. In Budapest, the Orchestra gives over thirty concerts annually, with a repertoire that spans the history of Western music from Monteverdi to Modern. It tours regularly throughout Europe and is a frequent guest at the prestigious festivals of Edinburgh, Helsinki, Ascona, Besançon, Flanders, Montreux, Prades, and Santander. Since its first tour to the United States in the spring of 1974, the Orchestra has performed in over 200 North American cities. The current season marks the Orchestra's fifth North American tour, and its first appearance in Ann Arbor.

Distinguished guest artists including Maurice André, Mstislav Rostropovich, Jean-Pierre Rampal, Henryk Szeryng, Pierre Fournier, and Igor Oistrakh have performed with the ensemble in concert and on recordings. The Orchestra has received the Grand Prix of the French Academie du Disque (The Golden Orpheus Award) in Paris on three different occasions, and has twice been awarded "Record of the Year" honors in Hungary. In all, the Orchestra has released over 100 albums.

Music Director Janos Rolla carries on the tradition of the late maestro Frigyes Sandor, under whose guidance the Orchestra was founded in 1962. Maestro Rolla, who leads the ensemble from the concertmaster's chair, also enjoys many successes as soloist with the Orchestra. He and the other members of the group are all graduates of the Franz Liszt Academy in Budapest.