

# UNIVERSITY MUSICAL SOCIETY

## CAMERATA MUSICA - BERLIN

### *Soloists*

Susanne Ehrhardt, Soprano Blockflute  
Wolf-Dieter Batzdorf, Violin  
Andreas Greger, Violoncello  
Axel Wilczok, Violin  
Manfred Herzog, Violoncello

Wednesday Evening, January 30, 1991, at 8:00  
Rackham Auditorium, Ann Arbor, Michigan

### PROGRAM

- Concerto grosso in D minor, Op. 6, No. 10 . . . . . Handel  
Overture Allegro  
Allegro Allegro  
Air Allegro moderato
- Divertimento No. 3 in F major, K. 138 . . . . . Mozart  
Allegro  
Andante  
Presto
- Concerto in C major for Soprano Blockflute,  
Strings and Continuo, RV 444 . . . . . Vivaldi  
Allegro non molto  
Largo  
Allegro molto

### INTERMISSION

- Concerto grosso No. 3 in F major for  
Strings and Continuo . . . . . Alessandro Scarlatti  
Allegro Adagio  
Largo Allegro  
Allegro ma non troppo
- Concerto in G minor for Two Violins, Violoncello,  
Strings, and Continuo, Op. 3, No. 2 . . . . . Vivaldi  
Adagio e spiccato Larghetto  
Allegro Allegro
- Simple Symphony, Op. 4 . . . . . Britten  
Boisterous Bourrée Sentimental Sarabande  
Playful Pizzicato Frolicsome Finale

Camerata Musica - Berlin is represented by Columbia Artists Management Inc., New York City.

**Concerto grosso in D minor,  
Op. 6, No. 10**  
GEORGE FRIDERIC HANDEL (1685-1759)

**D**uring the Baroque period, the concerto grosso form occupied a position similar to that of the symphony in Classical times. This essentially Italian compositional form, with its emphasis on pure string tone, was taken by Handel as a model for his twelve concerti grossi, Opus 6.

Handel, with astonishing facility, began to compose these works on September 29, 1739, and completed the opus on the last day of the following month. All of the concertos feature a concertino of two violins and one cello in contrast with the full string *ripieno*. They are filled with the freshness and spontaneity that marked so much of his music, but differ essentially among themselves only in melodic content.

In the Concerto grosso in D minor, the tenth of the group, the first movement is written in the manner of a French overture, as is the case in many of the concertos within this opus. Following that is a lively fugue marked *Allegro* and a slow, languid *Air*, containing broad melodic phrases. The two *Allegros* and the *Allegro moderato* are graceful and sprightly.

**Divertimento No. 3  
in F major, K. 138**  
WOLFGANG AMADEUS MOZART (1756-1791)

**T**he term "divertimento" was used in the late eighteenth century to describe a suite of movements for small orchestra or chamber ensemble, designed primarily for entertainment. Mozart often applied such terms as "divertimento," "serenade," "cassation," and "notturmo" quite indiscriminately to the vast quantities of lightweight "social music" that he turned out on demand for aristocratic festivities and entertainments. In the case of the Divertimento in F major, K. 138, this so-called Divertimento (it might be noted that the title on the autograph score is not in the composer's hand) suggests that Mozart may have intended this work as a symphony for strings, to which wind parts

could be added later according to need and feasibility.

This Divertimento, along with the Divertimento in D major, K. 136 and Divertimento in B-flat major, K. 137, was composed in 1772 in Salzburg, and they are often referred to as "The Salzburg Symphonies." Mozart had just turned sixteen and was between two Italian journeys. In the first Italian tour, accompanied by his father, Mozart had won glowing acclaim and had been commissioned to write an opera for Milan. In the second trip, starting in October 1772 and following the completion of the divertimenti, Mozart went to Milan to complete his opera *Lucio Silla* and hear it performed.

The Divertimento in F major, K. 138, contains motives which are reminiscent of those heard in later Mozart, simply without the broader development that would come later. The opening movement, *Allegro*, is in a succinct sonata form; the second movement, *Andante*, is in the spirit of a dramatic aria; and the final movement, *Presto*, with an episode in a minor key, is cast in rondo form.

**Concerto in C major for Soprano  
Blockflute and Orchestra, RV 444**  
ANTONIO VIVALDI (1678-1741)

**D**uring Vivaldi's working lifetime (the first four decades of the eighteenth century), the transverse flute evolved, which all but replaced the end-blown flute, or recorder. Before this occurrence, Vivaldi composed three concertos for an instrument he called *flautino* (RV 443, 444, and 445), which is believed to be a sopranino recorder, or soprano blockflute. This instrument, pitched an octave above the alto instrument, is transposed much in the same manner as the piccolo.

The Concerto in C major is cast in the typically Vivaldian three-movement form. The fast outer movements are in *ritornello* form, a structure based on the alternation of fully scored sections using the same material, with more sparsely scored passages, free in their thematic derivation, where the soloist is showcased.

## Concerto grosso No. 3 in F major for Strings and Continuo

ALESSANDRO SCARLATTI (1660-1725)

**B**est known for his numerous operas and secular cantatas, Alessandro Scarlatti was a master of the Neapolitan school. Spending his youth in Rome, from 1672 to 1683, Scarlatti learned of a new compositional form, the concerto grosso, from his contemporary Arcangelo Corelli. This approach involved the use of a "concertino" of solo strings (two violins and cello), played in alternation with a four-part *tutti* in various ways. The form was later utilized and developed further by such composers as Albinoni, Torelli, and Vivaldi, as well as many others.

Although Scarlatti's concertos were written only on the fringes of his comprehensive vocal output, their independence, wealth of invention, and compactness of writing show an artistic profile so distinct that they may be counted among the most significant concertos of the early eighteenth century.

## Concerto in G minor for Two Violins, Violoncello, Strings, and Continuo, Op. 3, No. 2

ANTONIO VIVALDI

**V**ivaldi was among the most successful and influential composers of the Baroque era, yet he died in poverty; although he wrote more than 700 compositions, only a few dozen are performed today. In the mid-nineteenth century, it was discovered that many scores in the hand of J. S. Bach were, in fact, copies of pieces written by Vivaldi. This started a reappraisal of Vivaldi, who by that time had almost faded into obscurity. In fact, not until the 1970s were the exact dates of his birth and death known.

Vivaldi, the son of a respected musician who was probably his only teacher, became a brilliant violinist. He was ordained a priest in 1703 and was known as *il prete rosso* (The red priest) for his red hair. He rarely said Mass, however, due to a lifelong affliction believed to be asthma or angina pectoris that impaired his speaking ability.

Vivaldi worked intermittently from 1703 to 1740 as director of instrumental music, staff composer, and violinist at a

church-sponsored home in Venice for founding girls. The home was called the Conservatorio dell'ospedale della Pietà, and it was because of the intense musical education provided there that the meaning "school of music" was given to the word "conservatory." His contract required him to write two new concertos per month for the girls. By the time of his death, he had written more than 500, for virtually every combination of instruments then in existence, as well as dozens of operas, oratorios, and cantatas.

The 12 concertos that make up Vivaldi's Opus 3 were published in Amsterdam, circa 1715, under the title *L'estro armonico* (The Harmonic Inspiration). These pieces were responsible for spreading Vivaldi's fame beyond Italy. Their favorable response led to a reprint by John Walsh in London under the title *Vivaldi's Most Celebrated Concertos*, and also in Paris by Le Clerc with the mistranslated title *Les Troharmonico*.

The Concerto in G minor, Op. 3, No. 2 is in the typical Baroque form of slow-fast-slow-fast. The first movement, *Adagio e spiccato*, begins dramatically and sounds very much like the opening of the "Winter" section of *The Four Seasons*. The contrasting *Allegro* movement is followed by a *Larghetto*. The piece closes with another *Allegro*, which is as light as the expository movement was serious.

After Corelli's Concerti grossi, Opus 6, *L'estro armonico* was the most popular set of concertos of the eighteenth century.

## Simple Symphony, Op. 4

BENJAMIN BRITTEN (1913-1976)

**B**ritten, whose mother was an amateur singer, began his music studies at home and composed his first works at the age of five. At eleven, he attracted the attention of the composer Frank Bridge (1879-1941), with whom he studied for six years.

The title *Simple Symphony* may suggest that it is a trivial piece, but there is a complexity in the execution of it that belies the declared simplicity. It was published in 1934, but was probably written earlier. A note by the composer in the score indicates that the *Simple Symphony* "is based entirely on material for works that the composer wrote between the ages of nine and twelve. Although the development of these themes is

in many places quite new, there are large stretches of the work that are taken bodily from the early pieces — save for the scoring for strings.” The first and third movements in particular employ compositional devices that Britten was to retain well into his compositional maturity.

The alliterative movement titles give an indication of the good humor of the *Simple Symphony*. The piece opens with a *Boisterous Bourrée* that is marked *Allegro ritmico*. It is contrapuntal with two alternating themes, one playful, the other lyrical. There is a spareness to the counterpoint that would come to characterize Britten’s later works.

*Playful Pizzicato*, the second movement, is based on a scherzo for piano com-

posed in 1924. The tempo is indicated as being *Presto possibile* (as fast as possible), and this movement is often performed as a separate piece in its own right. It is a brilliantly effective movement that demands much from the players.

The slower *Sentimental Sarabande* features a compositional technique that would long be associated with Britten, that of postponing the expected harmonic changes. The brisk *Frolicsome Finale* begins with a powerfully introduced unison motive, which is based on a theme that was first used in a 1925 song, then incorporated in the Piano Sonata No. 9 (1926) before inclusion in the *Simple Symphony*.

## About the Artists

**K**nown as Camerata Musica of the DDR until the recent unification of Germany, Camerata Musica-Berlin is one of the leading chamber orchestras of that country. It is a string ensemble of outstanding soloists and specialists in eighteenth-century music, its members drawn from the Berlin State Orchestra, the Orchestra of the Komische Oper, and the Radio Symphony of Berlin.

Camerata Musica was founded in 1973 by the Yugoslav conductor Zeljko Straka, who appeared with the group in its 1988 Ann Arbor concert. Due to the sudden and rapid decline of his health, Maestro Straka has been forced to resign his position as principal conductor of the ensemble. It has recently been led, with great success, by Wolf-Dieter Batzdorf, first concertmaster of the Berlin State Orchestra and a driving force of Camerata Musica for many years.

With a reputation as a first class chamber group, Camerata Musica presents music mostly from the Baroque and Classical periods in the original instrumentation and authentic rendering. The string ensemble forms the core of the orchestra, and, according to repertoire requirements, other instruments are added. The group gives about 50 concerts a year and has a standing repertoire of about 120 compositions. Concert performances of Pergolesi’s *Stabat Mater*, the “Foundling Hospital Anthem” by Handel, Vivaldi’s *The Four Seasons*, and other pieces from the Baroque period are highlights of the annual Berlin

concert seasons. Often, unknown compositions or music performed again for the first time after many decades are included in the concerts.

Camerata Musica-Berlin has toured through almost all European countries (East and West), Mexico, Cuba, South America, Finland, Japan, China, India, and now makes its second North American tour. This time, in addition to Ann Arbor, the group will spend two weeks on the West Coast with concerts for the Ambassador International Cultural Foundation, El Camino College, the Orange County Performing Arts Center, and the University of California at Davis, with re-engagements by several presenters of the 1988 tour. The ensemble’s first North American tour included performances at several universities, the St. Louis Conservatory, Washington’s Kennedy Center, and in Toronto and New York.

Talented young members of the group often appear as soloists in its concerts. Two of those who have made names for themselves are Susanne Ehrhardt, heard this evening, and trumpeter Matthias Schmutzler, who performed as soloist in Ann Arbor in 1988. Leading guest artists, such as the famous Russian violinist Vladimir Spivakov, also perform with the ensemble.

Camerata Musica has been awarded many high prizes for its outstanding achievements, including the National Order of Merit in 1983 and, in 1985, the first prize of the National Order of Art.



# Metropolitan

## Opera

## Orchestra

A Benefit Concert for  
the University Musical Society

### James Levine

### Jessye Norman

30 April 1991  
Eight o'clock  
Hill Auditorium

#### Benefit Concert

#### Ticket Prices

(Tax-deductible contributions  
listed in parentheses.)

#### Main Floor

\$1,000 (\$885)

Includes Pre-concert  
Dinner at Escoffier  
and Post-concert  
Champagne Reception

\$200 (\$144)

Includes Post-concert  
Champagne Reception

\$150 (\$114)

\$75 (\$46)

\$50 (\$21)

#### First Balcony

\$125 (\$90)

\$50 (\$22)

#### Second Balcony

\$75 (\$50)

\$25 (\$5)

#### 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*

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being taken now! Please place your  
telephone order by calling

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University Musical Society  
of The University of Michigan  
Burton Memorial Tower  
Ann Arbor, Michigan 48109-1270

Gewandhaus Orchestra  
of Leipzig

Kurt Masur, *conductor*

May 1-4, 1991

8:00 p.m. Hill Auditorium

Midori, *violinist*  
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 Lumila* 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

|               |              |
|---------------|--------------|
| Block A \$130 | Block C \$90 |
| Block B \$105 | Block D \$65 |

Tickets to individual concerts  
on sale March 1, 1991



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Monday-Friday 10:00 a.m. to 6:00 p.m.  
Saturday 10:00 a.m. to 1:00 p.m.

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May Festival