

UNIVERSITY MUSICAL SOCIETY

University of Michigan School of Music Faculty Artists
featuring the

Michigan Chamber Players

Sunday Afternoon, March 20, 1994 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

*A Tribute Concert to Jerome Jelinek,
Professor of Cello, University of Michigan*

PROGRAM

Quintet for Oboe and Strings in E-flat Major, Op. 17, No. 6 Luigi Boccherini
Larghetto
Rondo: Allegro con moto

Harry Sargous, oboe; Andrew Jennings, violin; Stephen Shippo, violin;
Hong-Mei Xiao, viola; Jerome Jelinek, cello

Ricordanze della Traviata Amilcare Ponchielli
Divertimento for Flute, Oboe, Clarinet, and Piano (Ed. Fred Ormand)

Leone Buyse, flute; Harry Sargous, oboe;
Deborah Chodacki, clarinet; Mutsumi Moteki, piano

INTERMISSION

Piano Quartet in E-flat Major, No. 2, K. 493 Wolfgang A. Mozart
Allegro
Larghetto
Allegretto

Andrew Jennings, violin; Barbara Zmich, viola;
Jerome Jelinek, cello; Louis Nagel, piano

Septet for Trumpet, Strings, and Piano in E-flat Major, Op. 65 . . . Camille Saint-Saëns
Préambule
Allegro Moderato
Minuette: Tempo di minuetto moderato
Intermède: Andante
Gavotte et Final: Allegro non troppo, Più Allegro

Stephen Shippo, violin; Jennifer Ross, violin; Hong-Mei Xiao, viola;
Jerome Jelinek, cello; Stuart Sankey, double bass;
Charles Daval, trumpet; Anton Nel, piano

Large print programs are available from your usher upon request.

PROGRAM NOTES

Quintet for Oboe and Strings in E-flat Major, Op. 17, No. 6

Luigi Boccherini

Born February 19, 1743, in Lucca, Italy; died May 28, 1805, in Madrid.

Luigi Boccherini was a cellist and composer whose brilliant career as a young touring virtuoso took him from Italy to Germany and France and Spain, where he settled in 1769 and spent most of the rest of his life. His output was enormous: hundreds of pieces of chamber music, dozens of symphonies and concertos, two oratorios and many other vocal and choral works. Haydn and he admired each other's music, and Mozart was thought to have polished his craft by modeling a concerto after one of Boccherini's. In his time, his music was valued for its boldness of conception and elegance of expression, and though the creative vigor of Haydn and Mozart was of course greater, Boccherini is a composer well worth knowing better, in our time.

For generations his music was nearly forgotten and his name was kept alive only by a popular minuet from one of his string quintets and by a cello concerto that a nineteenth-century musician fabricated from his ideas. The current rediscovery of his music and the new understanding of its richness and individuality are in large part the result of a series of studies undertaken and sponsored by Germaine de Rothschild, at the suggestion of her son-in-law, the cellist Gregor Piatigorsky.

— Leonard Burkat

Ricordanze della Traviata

Amilcare Ponchielli (Ed. Fred Ormand)

Born August 31, 1834 in Paderno Fasolaro, Cremona; died January 16, 1886 in Milan.

Amilcare Ponchielli is best known for his ballet "The Dance of the Hours" from the opera *La Gioconda*. The ballet is perhaps more widely recognized as the "Hippo Dance" in Walt Disney's movie *Fantasia*. Born in 1834, Ponchielli entered the conservatory in Milan in 1843 with the equivalent of a full tuition scholarship. He finished his studies in 1854 and took a position in Cremona, his home town, as an organist. During his career he held positions as band director, assistant theater director, and chorus director in various cities in the Piedmont region of Italy. Ponchielli's early operas showed musical inspiration, but they were limited by mediocre librettos. In 1876 he was provided with a libretto by Boito, upon which he based his famous opera, *La Gioconda*, and his place in musical history was established. After this success he was appointed Professor of Composition at the conservatory in Milan. His students were Mascagni and the man who was to be the greatest composer of Italian opera in the last half of the 19th-century, Puccini. His untimely death at the age of fifty-one was mourned throughout Italy.

Ricordanze della Traviata (Memories of *La Traviata*) is an undated divertimento by Ponchielli, based on themes from Verdi's middle-period operatic masterpiece. It is referenced in a letter of July 30, 1873: "Soon I shall write a Grand Concert Duet for flute and oboe, then a Trio for flute, oboe and clarinet on *Traviata*," wrote the composer to the publishing house of Ricordi. The memories explore and embroider "Amami Alfredo," the Brindisi, the first act love duet, "Ah fors'è lui," and "Gran Dio, morir si giovine!" from Act IV. Both the virtuoso and the lyrical aspects of each instrument are exploited in the ensemble.

Editor's note: While occasionally listed in some early Ponchielli catalogues, *Ricordanze* has not been performed in recent years as the piece was missing the flute part. During my research into the clarinet music of this composer, I became intrigued with the piece and the possibility of reconstructing this missing link. At one time, I believed the mystery solved when I learned the Bibliothèque Nationale in Paris had a flute part in original manuscript; my discovery was of little consequence, however, as the manuscript proved to contain but a few incomplete pages! With the

help of Lica Sirch, cataloguer of Ponchielli's complete works, I finally located the missing part in a private collection. Help from a number of colleagues has resulted in the production of a complete score for modern performance. My sincere thanks to all those who have helped in this project.

– Fred Ormand

Piano Quartet in E-flat Major, No. 2, K. 493

Wolfgang A. Mozart

Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna.

In Mozart's time, the piano quartet was not yet a standardized medium of musical performance but only one of many combinations of instruments that came together from time to time. There were a number of different ways to write for the group, according to the composer's interests, the performers' skills, or the occasion for the performance. In some works, the piano part is so nearly complete and self-sufficient that the strings do little more than play along with it in parts that could often be dispensed with. In others, the piano and strings are soloist and accompaniment, with roles like those in a concerto. In fact, three of the concertos for piano and orchestra that Mozart composed for his 1782-1783 concerts in Vienna were so written that they could also be played at home with strings only, as chamber music.

The idea of independent parts and nearly equal weight for each instrument in music for small ensembles was still new in Mozart's time. In the six string quartets he dedicated to Haydn, he had made great advances in this direction, but in 1785 and 1786, it got him into some difficulty. Franz Hoffmeister, a publisher and composer who was also a good friend, ordered three quartets for piano and strings from Mozart. He quickly issued the first one, K. 478, but it did not sell because Mozart's new kind of writing made it too difficult to play. In a deal that many a twentieth-century composer would envy, Hoffmeister canceled the order for the second and third quartets, but let Mozart keep the full advance payment, on condition that he write no more such pieces. However, the new medium interested Mozart and some months later, in June, 1787, a few weeks after completing *The Marriage of Figaro*, he wrote this Second Piano Quartet, in E-flat, K. 493. It is rather less difficult, lighter in tone, more easily accessible, and was soon issued by Artaria, a rival Viennese publisher. It was probably to make up to Hoffmeister for this breach of faith that Mozart wrote a string quartet for him, K. 499, in August and gave him some shorter works too.

The Second Piano Quartet must have had a considerable success, when Artaria issued it in 1787 – perhaps to everyone's surprise. In the next year, 1788, Hoffmeister, who was a prolific composer as well as a publisher, sat down and composed six piano quartets that were arrangements of earlier works by Haydn's pupil, Ignace Pleyel.

The movements of Mozart's E-Flat Piano Quartet are a colorfully developed Allegro, a delicate reverie of a Larghetto, and a charming Allegretto rondo.

Septet for Trumpet, Strings, and Piano in E-flat Major, Op. 65

Camille Saint-Saëns

Born October 9, 1835, in Paris; died December 16, 1921, in Algiers.

Saint-Saëns was one of the greatest child prodigies in the history of music – just as remarkable a young musician as Mozart and Mendelssohn, even though he never became as great a composer as either of them. He began to play the piano while still an infant, and at age two was found to have absolute pitch. At five, he could play an opera score at the piano and he accompanied a professional violinist in a Beethoven sonata. He began to compose at six, although he did not begin the study of harmony until he was eight. He learned Mozart and Beethoven concertos early but did not make his formal debut in a solo piano recital until the ripe old age of ten-and-a-half, when he played a long program from memory in one of the great concert halls in Paris. He waited to write his first symphony

until he was fifteen and soon was launched on his long and influential career as one of Europe's most important musicians.

The French have long revered Saint-Saëns as a classicist, and in this Septet he shows that he was also one of the first musical neoclassicists imitatively reinterpreting the musical manner and style of an earlier age (or two), setting out a model for the many later works called "Suite in Olden Style" – a title used by Vincent d'Indy in 1886 and Max Reger in 1906, for example. The Septet was written for a chamber music society established in Paris in 1860, a pioneering organization that offered one of the world's first series of public chamber music concerts, which were organized around its relatively permanent string quartet. The name of the organization, curiously, was *La Trompette*, so Saint-Saëns decided to add a trumpet to the quartet, and then a double bass and piano, too. The resulting Septet is dedicated to the head of *La Trompette*, Emile Lemoine.

There is a certain amount of musical inter-relationship among the work's movements, which was then an advanced modern idea of musical form, while the individual movement structures are themselves modeled more or less closely after those of old. The Handelian first movement is a Prélude, and introduction or overture (*Allegro moderato*) and the second, a Minuette in moderate tempo. A C-minor Intermède, or interlude, follows – its tempo Andante and its character that of a solemn processional. The last movement is in two main sections, the first another dance, a Gavotte (*Allegro non troppo*) and then the Final (*Più Allegro*) whose trumpet calls are borrowed from the official repertoire of the French army.

– Leonard Burkat

ABOUT THE ARTISTS

Harry Sargous, oboist, came to Michigan in 1982 from Toronto where he had been principal oboist since 1971 of the Toronto Symphony and the Toronto Chamber Winds. He held that position as well with the Kansas City Philharmonic and the Toledo Symphony and performed for several summers at the Marlboro Music Festival. His numerous solo recitals have included appearances in Carnegie Recital Hall, Severance Chamber Music Hall in Cleveland and the St. Lawrence Centre in Toronto. Mr. Sargous is also a featured recording artist. He is a graduate of Yale University. Mr. Sargous has taught at the Royal Conservatory of Music and the RCM orchestral training program in Toronto, The University of Toronto, and the University of Western Ontario. He teaches and performs during the summer at the Music Academy of the West in Santa Barbara.

Andrew Jennings, violinist, graduated from the Juillard School. In 1971, he was a founding member of the remarkable Concord String Quartet, which association he maintained until the quartet disbanded in 1987. The youthful ensemble quickly gained international recognition by winning the Naumburg Chamber Music Award in 1972. The Concord Quartet played more than 1,200 concerts throughout the U.S., Canada, and Europe specializing in the performance of new works (with an emphasis on American composers.) The Concord Quartet made numerous recordings, of which three were nominated for Grammy Awards. 1993 marked the debut of the Concord Trio, which Mr. Jennings has formed with Norman Fischer and Jeanne Kierman. Mr. Jennings' teaching career began as a member of the Quartet, whose members were engaged as artist-in-residence at Dartmouth College. Later, he served on the faculties of the University of Akron and Oberlin College. He joined Michigan's faculty in 1992.

Stephen Shippo, violinist, studied with Josef Gingold at Indiana University where he received a B.M. degree, an M.M. degree with Honors, and a Performer's Certificate. Mr. Shippo, a member of the Meadowmount Trio, is a past member of the Fine Arts Quartet

and the Amadeus Trio, and has appeared as soloist with the orchestras of Indianapolis, Dallas, Omaha, Seattle, and Ann Arbor. He has been a member of The Cleveland Orchestra, concertmaster of the Dallas Symphony and Dallas Opera as well as a guest conductor for the orchestras of Seattle and Toledo. Mr. Shipps records for American Gramophone among other labels and adjudicates major national and international competitions. He is director of the American String Teachers Association National Solo Competition. He served on the faculties of Indiana University, North Carolina School of the Arts, and Banff Centre in Canada.

Harg-mei Xiao, violist, is currently on the Faculty of Bowling Green University in Ohio. She is a graduate of the Eastman School of Music where she studied with John Graham. She won the Geneva International Viola Competition in 1989 and was formerly Principal Viola of the Minnesota Orchestra.

Jerome Jelinek, joined the faculty in 1961 as cellist of the Stanley Quartet. A graduate of the U-M, he is the recipient of a Fulbright Fellowship and the U-M Stanley Medal among other awards. He has enjoyed outstanding success as cello soloist, chamber musician, and teacher. Many of his former students are presently or have been members of major orchestras, including Chicago, Houston, San Francisco, Dallas, and Detroit. A former member of the Detroit Symphony Orchestra and the University of Oregon Trio, Jelinek has performed both as recitalist and orchestral soloist in the U.S., Europe, and Canada. He presently performs with the Jelinek/Gurt Duo, which has recorded for Composers Recordings, Inc. and Opus One Recordings.

Leone Buyse, flutist, comes to the School of Music from Boston, where she has been a member of the Boston Symphony Orchestra since 1983 and principal flute with that orchestra since 1990. Ms. Buyse was also a member of the San Francisco Symphony Orchestra and the Rochester Philharmonic Orchestra. She has been an active chamber musician throughout her orchestra career performing with the Boston Symphony Chamber Players, Boston Musica Viva, Chamber Music West, the Caselli Ensemble and the Webster Trio. The only American finalist in the 1969 Geneva International Flute Competition, Ms. Buyse has appeared as soloist with the Boston Pops Orchestra, L'Orchestre de la Suisse Romande, the Rochester Philharmonic, the San Francisco Symphony, the Utah Symphony Orchestra and the New Hampshire Music Festival. She made her debut as soloist with the Boston Symphony at Tanglewood in August 1993. She may be heard as soloist on numerous recordings and has taught at the Boston University Tanglewood Institute, The New England Conservatory, and Tanglewood Music Center. She holds a Bachelor of Music with distinction and a Performer's Certificate from the Eastman School of Music; a Certificat d'Études from the Paris Conservatory; and a Master of Music from Emporia State University.

Debra Chodacki, clarinetist, is a graduate of the Eastman School of Music and Northwestern University. Since 1989 she has been instructor of clarinet at the Interlochen Arts Academy. She served as clarinet professor at East Carolina University for ten years and last summer was a member of the artists faculty at Summer Music Monterey. As an orchestral performer, she has held positions with the Spoleto Festival of Two Worlds in Spoleto, Italy, and at the Alabama, Charleston, and North Carolina symphonies. She has been principal clarinetist with the Traverse City Symphony since 1989. Ms. Chodacki has published articles in the *North Carolina Music Educator* and in *Medical Problems of Performing Artists*.

Mutsumi Moteki, visiting lecturer in vocal arts, studied piano performance at the Kunitachi College of Music in Tokyo, Japan; piano accompanying and vocal coaching at Westminster Choir College; and piano accompanying and chamber music at the University of Michigan where she recently completed the D.M.A. degree.

Barbara Zmick, violist, has concertized extensively in both the United States and Europe. An experienced orchestral leader, she currently holds posts with both the Aspen Festival Orchestra and the Greater Lansing Symphony Orchestra. Ms. Zmick's orchestral solos can be heard on CD with the Dutch Radio Symponhy of which she was a member for many years. Currently working on a Specialist degree in Performance at the U-M, Ms. Zmich is also a member of the freelance circuit in the metropolitan Detroit area.

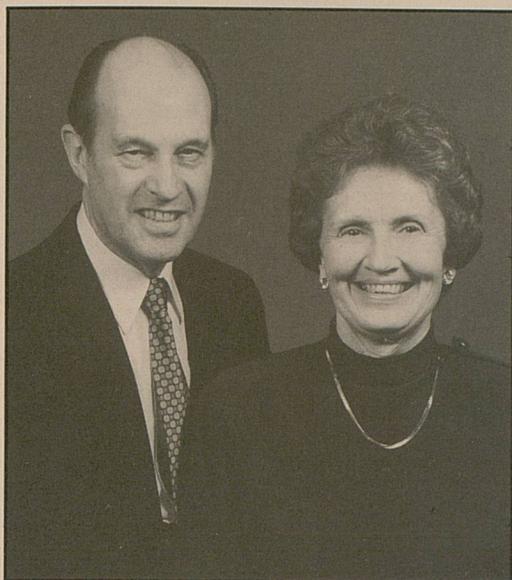
Louis Nagel, pianist, joined the Michigan faculty in 1969 after studies at the Juilliard School. Subsequent studies with Vladimir Ashkenazy were followed by numerous competition prizes including the National Federation of Music Clubs and the International Competition of Geneva, Switzerland. He has performed throughout the United States in recitals, including Carnegie Recital Hall. He has adjudicated numerous competitions and has participated in the Bachaure and New Orleans Keyboard Festivals. He recently performed in festivals with the New World Quartet and in solo recitals in Jerusalem and St. Petersburg.

Jennifer Ross, violinist, is a graduate of the Curtis Institute of Music in Philadelphia where she was concertmaster of the Curtis Orchestra, performing concerts at Alice Tully Hall and the Academy of Music. At the age of nineteen, Ms. Ross was appointed associate concertmaster of the Honolulu Symphony Orchestra. She was also a member of the Cincinnati Symphony Orchestra and has performed with the Indianapolis Symphony, L'Orchestre Symphonique de Montreal, and the Detroit Symphony. For the past eleven summers, she has performed at the Grand Teton Music Festival in Jackson, Wyoming.

Stuart Sankey is unique among contemporary double bassists. Not only has he had conspicuous success as a performer, but as a composer, writer, and editor. He has published two original compositions and is the editor and arranger of 40 editions for the double bass. Prior to coming to Michigan in 1986, he taught at Indiana University, the University of Texas-Austin, and Juilliard. He was the first recipient of an award given by the International Society of Bassists to an outstanding teacher. He has taught and performed at the Aspen Music Festival for 40 years and his former students hold leading academic appointments and are members of celebrated orchestras.

Charles Daval, trumpeter, new to the School of Music faculty in 1993-94, continues in the tradition of outstanding artist-teachers of trumpet at the U-M with an extensive background in orchestral playing. Mr. Daval was solo/principal trumpet with the Montreal Symphony for the last two years. Prior to joining the Canadian ensemble, he was with the Cincinnati Symphony, Boston Symphony, Boston Pops Orchestra, and Seattle Symphony. He earned a bachelor's and a master's degree from San Jose State University and Northwestern University, respectively. His teaching experience includes appointments with McGill University, the Boston Conservatory and the University of Puget Sound.

Anton Nel's remarkable and versatile career has taken him to many parts of the world since making his auspicious debut at the age of 12 with Beethoven's C Major concerto after only two years of study. He has appeared with orchestras and as a recitalist throughout North America, Europe, and Africa and many summer festivals. A talented collaborative pianist, he appears regularly with distinguished artits and is an accomplished recording artisit as well. Among his many prizes and awards are First Prizes in the 1986 Naumburg and 1986 Joanna Hodges International Piano Competitions, and most recently a Distinguished Alumni Award from his alma mater, the University of Cincinnati.



Frances and Jerome Jelinek

Writing this tribute to our colleague Jerome Jelinek is a particularly bittersweet assignment. After thirty-four years of devoted service to the School of Music, Jerry is retiring. He was a devoted teacher, an enthusiastic chamber music coach, reliable chair of the string department, and an important performer. In all of these capacities he gave a one-hundred percent effort. The following paragraphs will focus upon his work as a performer.

"In thirty-four years he always appeared handsome and confident on stage and always played well". These words from Professor William Malm, himself recently retired. So often did Jerry appear in public, either as a soloist or as part of a chamber group, one long ago lost count. He was a reliable and valuable contributor to any musical event in which he participated.

His partnership with Joseph Gurt, pianist, and professor at Eastern Michigan University resulted in many recitals on both campuses, programs which explored in the course of time, nearly the entire standard literature for cello and piano. "Jerry is a wonderful artist", says Professor Gurt, "and an unfailing gentleman. During our long professional partnership, I have never heard him speak a cross or unkind word, nor have I ever heard him play other than superbly."

As cellist of the Stanley Quartet, he collaborated frequently with colleagues Gustave Rosseels and Benning Dexter. Professor Rosseels, the Quartet's second violinist offered these words: "Remembering our many years together as members of the Stanley Quartet, and having experienced many beautiful musical moments, I wish Jerry a happy and healthy retirement. Above all, I hope he enjoys it as much as I have. He has my admiration and friendship". Professor Dexter, who performed often as a guest pianist, and for a time as a member of the quartet when it was a piano quartet, shared these thoughts: "Jerry is an exemplary chamber music player. Consistently prepared to play his part beautifully, he is able to help his colleagues play beautifully by adjusting his line to theirs. Along with sensitivity to instrumental balance and color he is aware of tennis court geometry and has been one of the top faculty tennis players on campus!"

I have worked with Jerry often during my years on the faculty and particularly recall playing the "Trout" Quintet, and trios by Brahms and Tchaikovsky. But perhaps my most vivid memory of his artistry concerns a recital he gave one evening. I do not recall the year. I was coming to school to practice, in a hurry, and as usual preoccupied with the work ahead of me. I walked quickly by the recital hall, giving it a cursory glance inside. I saw a sole person on stage, nattily attired in a blue suit, playing the cello. It was Jerry. I looked more closely and listened. He was playing the C minor Unaccompanied Cello Suite by Bach. I then read the bulletin board and saw that this was the first of two programs devoted to the six suites. I had not paid particular attention to upcoming events, but I did make a wise decision to forego my own practicing that evening and listen to Jerry perform three of these great suites. Needless to say I went to the second concert. These were two satisfying evenings of musicmaking, and I am grateful to this day to have been in the audiences.

So it is with these thoughts from his colleagues and friends of thirty-four years that we send Jerome Jelinek into retirement. *Ave Atque vale*, Jerry. You have given us much, and we thank you.

— Louis Nagel

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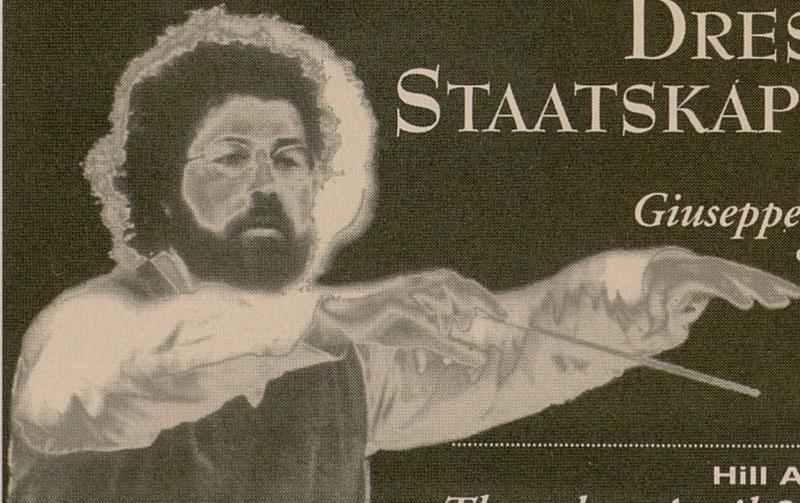
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