

1966

Eighty-eighth Season

1967

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Fourth Program

Fourth Annual Chamber Arts Series

Complete Series 3546

Second program in the Sesquicentennial Year of The University of Michigan

MUSIC FROM MARLBORO

of

The Marlboro Music Festival

RUDOLF SERKIN, *Artistic Director*

ALEXANDER SCHNEIDER, *Violin*

JULIUS LEVINE, *Bass*

OSWALD LEHNERT, *Violin*

LEONARD ARNER, *Oboe*

WALTER TRAMPLER, *Viola*

JOHN BARROWS, *Horn*

ROBERT SYLVESTER, *Cello*

EARL CHAPIN, *Horn*

MONDAY EVENING, JANUARY 30, 1967, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Divertimento in D major, K. 251 MOZART

Allegro molto

Menuetto

Andantino

Menuetto—tema con variazioni

Rondo: allegro assai

Marcia alla francese

Five Dances with Coda and Seven Trios SCHUBERT

(for String Quintet)

INTERMISSION

Horn Quintet in E-flat major, K. 407 MOZART

Allegro moderato

Andante

Allegro

JOHN BARROWS, *Horn*; ALEXANDER SCHNEIDER, *Violin*;

WALTER TRAMPLER and OSWALD LEHNERT, *Violas*;

and ROBERT SYLVESTER, *Cello*.

Dornbacher Laendler JOSEPH LANNER

Die Romantiker Waltz JOHANN STRAUSS

Die Mozartisten Waltz JOSEPH LANNER

A R S L O N G A V I T A B R E V I S

PROGRAM NOTES

Divertimento in D major, K. 251 . . . WOLFGANG AMADEUS MOZART (for Strings, Oboe and Two Horns)

Serenading was a popular pastime in the eighteenth century, and the instrumental serenade, consisting of dance tunes, marches, and lyric ariosos (without support by keyboard harmony) was much played in the streets. By the time of Mozart it had developed into works longer, if lighter, than symphonies, and the typical serenade had become a cheerful six-movement composition with two slow movements, alternating with two minuets. If the combination of instruments was solo rather than orchestral, the composition would be called a divertimento. It was no longer played exclusively outdoors.

Mozart wrote the Divertimento in D, K. 251, in 1776, probably for his sister's birthday. The first movement has a theme in the style of a German song, while there is a French tinge to the variations and the Rondo which is then followed by a March "in the French style."

Five German Dances with Coda and Seven Trios . . . FRANZ SCHUBERT (for String Quintet)

The universal affection and admiration in which Schubert is held today has dimmed the memory of the many wrongs and disappointments which he endured while on earth. He suffered privation from his earliest years; in the winter of 1812 we catch a glimpse of him entreating his brother for a roll, some apples, or a half-pence, to keep off hunger in the freezing rooms of the Konvikt—the school in which choristers were trained for the court chapel. Franz entered the Konvikt in October 1808, when eleven years and eight months old, and remained there till the autumn of 1813. On Sundays and holidays he went home, and then the great delight of the family was to play quartets, his own and those of others.

The five German Dances with Coda and Seven Trios was composed in 1813, the year also of his First Symphony. The second trio of the first of these dances is noteworthy for its viola solo. Since Schubert took the viola in the chamber music sessions at home, it was probably for his own amusement that he wrote this solo passage.

Horn Quintet in E-flat major, K. 407 . . . WOLFGANG AMADEUS MOZART

With none other does Mozart appear to have played so many tricks as with Josef Leutgeb, an old friend and fellow player in the Salzburg band, whom he found again on his arrival in Vienna, where Leutgeb had settled down, keeping a cheesemonger's shop and playing the horn. Mozart wrote four concertos for him, the present Quintet, and probably a Rondo (K. 371). Jokes abound in the margins of the horn parts—"go it, Signor Asino"—"Take a little breath"—"wretched pig"—and much more of the like.

This is not a quintet in the strict sense, for the horn has too dominating a part and only the violin shares the solo work, the three lower instruments mostly providing an accompaniment.

The whole of the first movement is more in concerto than in chamber style, and the melodious sweetness of the andante is also reminiscent of the concerto. The final rondo, whose main theme is developed from that of the andante, resembles a clever, showy concerto finale.

Dornbacher Laendler	JOSEPH LANNER
Die Romantiker Waltz	JOHANN STRAUSS
Die Mozartisten Waltz	JOSEPH LANNER

The warm national life of old Vienna penetrates the work of Joseph Lanner (1801-43). His frank, genial disposition made him universally beloved. Important places of amusement competed for his services; he also conducted at the court balls, alternately with Strauss. The humble *Laendler* is the ancestor of the *Waltz*.

Johann Strauss, the elder (1804-49), joined Lanner's band as violist when still in his teens; and then, as engagements multiplied, he acted as deputy-conductor. In 1825, when he and Lanner parted, Strauss founded an orchestra of his own and eventually achieved world-wide celebrity as a composer of dance music which he raised to a higher level than it had ever reached before. His music, full of life, fire, and boisterous merriment, contrasts well with Lanner's softer and more sentimental airs.

THE MARLBORO MUSIC FESTIVAL

To music lovers throughout the world, The Marlboro Music Festival represents a unique musical gathering-place for some of the most distinguished and gifted artists of our time. At Marlboro the young virtuoso and the mature artist can get away from their normal routines and pressures to explore together new repertoire, exchange ideas, and cultivate the high art of chamber music.

Founded in 1950, this extraordinary community of artists has become, in the words of one critic, "perhaps the highest concentration of artistic activity of whatever kind, that takes place anywhere, anytime, in the United States and possibly the world." The "Music from Marlboro" concerts, now in their second season, offer a representation of the unique programs and the spirit of music-making so typical of Marlboro.

UNIVERSITY MUSICAL SOCIETY
INTERNATIONAL PRESENTATIONS

All presentations are at 8:30 P.M. unless otherwise noted.

REMAINING PERFORMANCES, Second Semester

in Hill Auditorium

ROYAL WINNIPEG BALLET	Saturday, February 4
MINNEAPOLIS SYMPHONY ORCHESTRA	2:30, Sunday, February 26
JOSE GRECO DANCE COMPANY	Wednesday, March 8
SHIRLEY VERRETT, <i>Mezzo-soprano</i>	Monday, March 13
STOCKHOLM UNIVERSITY CHORUS	Thursday, April 6
BOSTON SYMPHONY ORCHESTRA	Saturday, April 8

Tickets: \$5.00—\$4.50—\$4.00—\$3.50—\$2.50—\$1.50

A special U of M Sesquicentennial event

ARTUR RUBINSTEIN 2:30 P.M., Sunday, March 5

Tickets: \$5.00—\$4.50—\$4.00—\$3.50—\$2.50—\$1.50

1967 MAY FESTIVAL—April 22, 23, 24, 25 (Five Concerts). Orders for series tickets accepted: \$25.00 — \$20.00 — \$16.00 — \$12.00 — \$9.00.

Chamber Music Festival

in Rackham Auditorium

BORODIN QUARTET (from Moscow) 8:30, Friday, February 17
Program: Quartet No. 2 in D major BORODIN
Quartet in F minor, Op. 95 BEETHOVEN
Quartet No. 3 in F major, Op. 73 SHOSTAKOVICH

STOCKHOLM KYNDEL STRING QUARTET 8:30, Saturday, February 18
with PER-OLOF JOHNSON, *Guitarist*
Program: Quartet in G major, Op. 64, No. 4 HAYDN
Guitar Quintet CASTELNUOVO-TEDESCO
Quartet No. 4 BARTÓK

TRIO ITALIANO D'ARCHI 2:30, Sunday, February 19
Program: Trio in D major, Op. 14 BOCCHERINI
Trio (1959) PETRASSI
Divertimento, KV 563, in E-flat major MOZART

Series Tickets: \$8.00—\$6.00—\$5.00. *Single Concerts:* \$4.00—\$3.00—\$2.00

For tickets and information, address

UNIVERSITY MUSICAL SOCIETY, Burton Tower, Ann Arbor, Michigan