

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

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Sixth Program

Fifth Annual Chamber Arts Series

Complete Series 3609

# Munich Chamber Orchestra

HANS STADLMAIR, *Conductor*

THURSDAY EVENING, FEBRUARY 29, 1968, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

## PROGRAM

Concertino No. 3 in A major . . . . PERGOLESI (1710–1736)

Grave assai sostenuto, presto

Andante

Vivace

*Continuo: HILDE NOE, Harpsichord*

Pergolesi's authorship of the 6 *Concerti armonici a quattro Violini obbligati, Alto Viola, Violoncello obbligato e Basso continuo* is sometimes doubted. In the first edition only the name of the publisher, Carlo Ricciotti, appears, but as composer he is quite out of question.

In any case these six concerti are works of high value. Seen from a stylistic point of view, they would seem to be more truly Italian than the compositions of Baroque composers of other nations who wrote in "Italian gusto."

The underlying theme of the first quick movement . . . is based on a canon: "Non nobis domine" by Palestrina. In the slow movements the treatment of the cello obbligato is most original. In these movements, long-held notes in the tenor register add a strange mellowness and sweetness to the expression.

Concerto for Violin and Strings . . . . HANS STADLMAIR (1929– )

Lento; allegro vivace

LUKAS DAVID, *Violin*

This concerto for violin and strings was written in 1961. The whole scale of expression is determined by the intrinsic character of string instruments. The pattern of the melodic and harmonic structure is achieved by the varied use of serial techniques. In its form, the work is not derived from any existing models. Within its one movement there are two contrasted ideas: *Lento*, followed by a rondo-like *Allegro vivace*. The solo cadenza not only shows off the soloist's virtuosity but also forms a balance to the *Lento*, and is, therefore, an essential part of the structure of the composition.

INTERMISSION

Divertimento in B-flat major (KV 159) . . . MOZART (1756-1791)

Andante  
Allegro  
Rondo (allegro gracioso)

KV 159 is a thoroughly original and significant piece of music. Even the introductory bars of the first *Andante* surprise the listener by a strange effect. The melody, first played by the second violin with the accompaniment of viola and bass, reaches an interrupted cadence, and is quite unexpectedly caught up and continued by the first violin.

The second movement is in the dark key of G minor, later Mozart's favorite key for the characterization of dramatic expression. The final movement, a lively rondo, is full of witty dynamic contrasts.

Concerto for Three Violins and String

Orchestra in D major (BWV 1064) . . . J. S. BACH (1685-1750)

Allegro  
Adagio  
Allegro

LUKAS DAVID, BERTHOLD GOETSCHER, and DIETMAR FORSTER, *Violinists*

This concerto is especially interesting as it is a new addition to the musical repertoire. Not that it is a recently discovered work; it is a new version and arrangement of the well-known concerto for three harpsichords in C major. The latter is considered by Bach musicologists to be an arrangement of a concerto originally written for three violins. It is thanks to Paul Baumgartner's transcription that the concerto regained its probable original form. The well-known Bach biographer Philipp Spitta rightly describes this wonderful work as powerful, grand, and full of depth, and one of Bach's most impressive instrumental compositions.

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**ANN ARBOR MAY FESTIVAL — April 20, 21, 22, 23, 1968**

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

**SATURDAY, APRIL 20, 8:30**

EUGENE ORMANDY, *Conductor*, ANTHONY di BONAVENTURA, *Pianist*, performs Bartók Concerto No. 2 for Piano and Orchestra. "Egmont" Overture (Beethoven) and Symphony No. 1 (Brahms).

**SUNDAY, APRIL 21, 2:30**

THOR JOHNSON, *Conductor*. CLAUDE FRANK, *Pianist*, performs Mozart Concerto, K. 456. Honegger's *King David* with UNIVERSITY CHORAL UNION; JUDITH RASKIN, *Soprano*; JEAN SANDERS, *Contralto*; LEOPOLD SIMONEAU, *Tenor*; and THEODOR UPPMAN, *Baritone*.

**SUNDAY, APRIL 21, 8:30**

EUGENE ORMANDY, *Conductor*. All Russian program: "Fireworks" (Stravinsky); Symphony No. 3 in A minor, Op. 44 (Rachmaninoff); Symphony No. 5 in B-flat major, Op. 100 (Prokofeff).

**MONDAY, APRIL 22, 8:30**

THOR JOHNSON, *Conductor*. JUDITH RASKIN, *Soprano*, sings Mozart's "Exultate Jubilate"; and performs with THEODOR UPPMAN, *Baritone*, and THE UNIVERSITY CHORAL UNION, in Brahms' *Requiem*.

**TUESDAY, APRIL 23, 8:30**

EUGENE ORMANDY, *Conductor*. EILEEN FARRELL, *Soprano*, in operatic arias by Verdi, Mascagni, and Puccini. Symphony No. 41 (Mozart); Paganiniana (Casella); and Rosenkavalier Waltzes (Strauss).

*Series Tickets:* \$25.00—\$20.00—\$16.00—\$12.00—\$9.00 (now on sale).

*Single Concerts:* \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00 (on sale beginning tomorrow).

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For tickets and information, address  
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