

The University Musical Society

of
The University of Michigan



Presents

THE ISRAEL CHAMBER ORCHESTRA

GARY BERTINI, *Musical Director and Conductor*

MONDAY EVENING, FEBRUARY 10, 1969, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Chaconne in G minor for Strings PURCELL

“Dumbarton Oaks” Concerto in E-flat major for Chamber Orchestra . . . STRAVINSKY
Tempo giusto
Allegretto
Con moto

Concerto in C major for Violoncello HAYDN
Moderato
Adagio
Allegro molto

Soloist: WOLFGANG LAUFER, Cello

INTERMISSION

“Yemenite Suite” for Mezzo-soprano and Chamber Orchestra . . . MORDECAI SETER
REMA SAMSONOV, *Mezzo-soprano*

Divertimento No. 11 in D major, K. 251 MOZART
Allegro molto
Menuetto
Andantino
Menuetto, tema con variazioni
Rondo, allegro assai

Soloist: H. LESHNER, Oboe

PROGRAM NOTES

Chaconne in G minor for Strings PURCELL

The Chaconne for strings is one of Purcell's best-known instrumental works. It was composed in 1683 (two years before the birth of J. S. Bach) and is a model example of the Chaconne form of the Baroque period.

It is based on a basso ostinato which repeats nineteen times, each time accompanied by a different variation. As is usual in the traditional Chaconne, the meter is triple and the tempo is rather slow.

It is worth noting that the bass of this Chaconne is also used by Purcell in his famous "Dido's Lament" in the opera *Dido and Aeneas*.

"Dumbarton Oaks" Concerto in E-flat major for Chamber Orchestra . . . STRAVINSKY

This work was commissioned in 1937 by Robert Woods Bliss, former Ambassador to the Argentine and a noted music lover; it was named after his estate in Washington, D.C. "Dumbarton Oaks." (In 1944, an important international conference took place at this estate, out of which grew the United Nations.)

The "Dumbarton Oaks" Concerto belongs to Stravinsky's neoclassical period, and its tonal center is defined by the composer as E-flat.

Concerto in C major for Violoncello HAYDN

The manuscript of this concerto was lying for about 200 years in Prague's National Museum before it was discovered in 1961 by a Czech musicologist. After a thorough research the identity of Joseph Haydn as its composer was established.

Haydn composed this work during his first stay in Count Esterhazy's court. At that time he experimented with new instrumental combinations and new forms. The formal clarity of this work and the technical and musical challenges that confront the soloist are remarkable.

The first movement—*Moderato*—is a combination of the old Ritornello style, in which the main theme repeats several times through the movement, and the new sonata style that has the exposition of the main themes, the development and the recapitulation.

In the very melodious and expressive second movement the soloist is accompanied by the strings only.

The third movement is gay and full of surprises. The Sonata form is especially clear in this movement which has a very long development section, followed by the recapitulation.

"Yemenite Suite" for Mezzo-soprano and Chamber Orchestra . . . MORDECAI SETER (1916-)

This work was originally composed in 1958 as a ballet for the "INBAL" Dance Company.

The concert version was written in 1966 for mezzo-soprano and chamber orchestra. The work assumes the nature of an Oriental "Diwan," performed in the intimate atmosphere of a friendly gathering. The music is based on a number of Jewish Yemenite folk songs, according to texts by the Yemenite poets of the seventeenth century, Shalom Shabazi and David Ben-Saadiyah.

The Suite consists of five movements:

- a) "Se'i Yonah"—Quasi-Rhapsody
- b) "Ayuma Hamshi"—Canon
- c) "Shur Dodi"—Rondo
- d) "Chishki Bevat Melachim"—Ostinato
- e) "Ahavat Hadasa"—Close or Epilogue.

Divertimento No. 11, K. 251 MOZART

This Divertimento was written apparently to celebrate the twenty-first birthday of Mozart's sister, in 1776. The noted musicologist, Alfred Einstein, points out the "French" character of this work, possibly to remind the beloved sister of the time both children had spent in Paris, ten years earlier.

The first movement is lively and gay, the second a delicate Menuet and Trio (for strings only). The third movement is a songful Andantino, the fourth another Minuet with variations, and the last is a Rondo, full of humor and wit.

ORCHESTRA PERSONNEL

GARY BERTINI, *Musical Director and Conductor*

DANIEL SHALIT, *Associate Conductor*

FIRST VIOLINS

Alexander Tal (Leader)
Isaac Reuven (Leader)
Marius Holander
Gilliam Rosfield
Gil Sharon

SECOND VIOLIN

Margaret Woodburn-Schlosberg
Efim Boico
Zusia Rodan
Aharon Ephrat
Cur-Arie Yavnieli

VIOLA

Gad Lewertoff
Rivka Golani
Robert Israel

CELLO

Wolfgang Laufer
Jack Mendelsohn
Yoshiyuki Yamagishi

BASS

Egon Kohner-Herten

FLUTE

Amos Eisenberg

OBOE

Herbert Leshner
Gilad Hachlili

CLARINET

Eli Heifetz

BASSOON

Izaak Hoffman

HORN

Giora Refaeli
Dan Etrogi

TRUMPET

Omri Hadari

TROMBONE

Gur-Arie Yavnieli

PERCUSSION

Jerald M. Garval

PIANO

Ruth Menze-Cohen

HARPSICHORD AND ORGAN

Daniel Shalit

The Orchestra is sponsored in Israel by: The Ministry of Education and Culture; The America-Israel Cultural Foundation; The National Council for Arts and Culture; The Batsheve de Rotschild Foundation for Art and Learning.

Instruments donated by A.M.L.I. (Americans for a Music Library in Israel).

The first American tour of the Israel Chamber Orchestra has been arranged by Columbia Artists Management, Inc., New York City.

1968—INTERNATIONAL PRESENTATIONS—1969

Hill Auditorium

"CARMEN" (Goldovsky Opera Co.) 8:00, Saturday, February 15
BALLET FOLKLORICO OF MEXICO 8:30, Wednesday, February 26
RUDOLF SERKIN, *Pianist* 8:30, Wednesday, March 5
MOSCOW STATE SYMPHONY 8:30, Thursday, March 13

Tickets: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00

Rackham Auditorium

COLOGNE CHAMBER ORCHESTRA 8:30, Saturday, February 22

HELMUT MÜLLER-BRÜHL, *Music Director*

Program: Concerto Grosso in D, Op. 6, No. 5 HANDEL
Concerto for Trumpet in D major TORELLI
Concerto for Two Violins in D minor BACH
Rondo in A major SCHUBERT
"Eine kleine Nachtmusik" MOZART

Tickets: \$5.00—\$4.00—\$2.00

ANN ARBOR MAY FESTIVAL—April 24, 25, 26, 27, 1969

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

PROGRAMS

THURSDAY, APRIL 24, 8:30

EUGENE ORMANDY, *Conductor*.

RICHARD TUCKER, *Tenor*, will sing arias by Mozart, Handel, Meyerbeer, and Puccini. "Classical" Symphony (Prokofieff); "Iberia" (Debussy) and the Symphonic Poem "Pines of Rome" (Respighi).

FRIDAY, APRIL 25, 8:30

THOR JOHNSON, *Conductor*.

JOANNA SIMON, *Mezzo-soprano*, will sing Pantasileas's aria from *Bomazzo* (Ginastera). HANS RICHTER-HAASER, *Pianist*, will perform Concerto No. 1 in E minor, Op. 11 (Chopin). UNIVERSITY CHORAL UNION performs *Psalm 150*, Op. 5 (Ginastera) and the choral work "Fern Hill" by John Corigliano, with Joanna Simon.

SATURDAY, APRIL 26, 8:30

EUGENE ORMANDY, *Conductor*.

All orchestral program: Overture to *Die Meistersinger* (Wagner); Symphony No. 3 (Charles Ives); and Symphony No. 1 (Mahler).

SUNDAY, APRIL 27, 2:30

THOR JOHNSON, *Conductor*.

UNIVERSITY CHORAL UNION performs Schubert's *Mass* in A-flat, with soloists: MARIA STADER, *Soprano*; JOANNA SIMON, *Mezzo-soprano*; JOHN McCOLLUM, *Tenor*; WILLIS PATTERSON, *Bass*.

ZARA NELSOVA, *Cellist*, performs the Elgar Concerto for Violoncello and Orchestra.

SUNDAY, APRIL 27, 8:30

EUGENE ORMANDY, *Conductor*.

REGINE CRESPIN, *Soprano*, will sing "Scheherazade" (Ravel); and the aria, "Ah Perfido," Op. 65 (Beethoven). Symphony No. 31 in D major—"Paris" (Mozart), and "La Mer" (Debussy).

Series Tickets: \$30.00—\$25.00—\$20.00—\$15.00—\$10.00

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