

The University Musical Society

of
The University of Michigan



Presents

SAAR CHAMBER ORCHESTRA

ANTONIO JANIGRO, *Conductor*

SOLOISTS

ANTONIO JANIGRO, *Cellist*

GESINE CAUER, *Violinist*

CONCERTINI

WINIFRED RÜSSMAN, *First Violin*

ROLF DOMMISCH, *Cello*

HANS BÜNTE, *Second Violin*

HELMUT FISCHER, *Double Bass*

GUNTER KARAU, *Cembalo*

TUESDAY, OCTOBER 26, 1971, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Concerto Grosso in D minor, Op. 3, No. 11 VIVALDI

Allegro

Largo

Allegro

Concerto for Violin and Orchestra in G major HAYDN

Allegro moderato

Adagio

Allegro

GESINE CAUER, *Soloist*

“Ramifications” for Strings GYÖRGY LIGETI

INTERMISSION

Trauermusik for Violoncello and String Orchestra HINDEMITH

Langsam

Ruhig bewegt

Lebhaft—Choral

Sehr langsam

ANTONIO JANIGRO, *Soloist*

Divertimento for String Orchestra BARTÓK

Allegro non troppo

Molto adagio

Allegro assai

Nonesuch, Westminster, Music Guild, Odyssey, Everest, and Counterpoint Records

PROGRAM NOTES

Concerto grosso in D minor, Op. 3, No. 11 ANTONIO VIVALDI
(1678-1741)

Vivaldi's Opus 3 is not a self-contained cycle but rather a collection of works which were already known and which had been performed. They are arranged for various combinations of instruments. Solo violins are always present because Vivaldi always harkened back to his experience as *Maestro di violino*. The Concerto grosso in D minor is composed for two solo violins with a violoncello obbligato.

Concerto for Violin and Orchestra in G major JOSEPH HAYDN
(1732-1809)

In the seventy-seven years of his life, Haydn helped to shape the great classical tradition in musical composition. Not only did he realize the unique powers of music as an art in itself but he achieved the glorification of the natural music which exists in the heart of the people. In his music every thought takes on grace of form. There is a lucidity in detail, a neatness and elegance, and a perfect ease and clearness in the exposition of his ideas.

"Ramifications" for Twelve Strings GYÖRGY LIGETI
(1923-)

Ligeti's musical concepts can be summarized in the following words of the composer: "In the dialectic of musical form, forces and powers arise which work in diametrically opposed directions. As contemporary composers occupy themselves more than ever before with tonal micro-relationships (which become especially evident in electronic music), it becomes increasingly clear that those principles on which electronic music are based contradict the character of true musical concepts. To achieve only a transient retrogression without deep-seated harm, only a narrow segment of the tonal realm can be devoted to pure structure comprised of stationary sounds. In all other musical forms and especially in all instrumental and vocal music, the opposition of forces must mark unmistakably beginnings and endings."

Trauermusik for Violoncello and String Orchestra PAUL HINDEMITH
(1895-1963)

The *Trauermusik* was written in London on the occasion of the death of England's King George V. Three very concise movements lead to the Bach funeral chorale, "Für Deinen Thron tret' ich hiermit," whose cesuras are underlined by simple figures played by the solo instrument.

Divertimento for String Orchestra BÉLA BARTÓK
(1881-1945)

The Divertimento for String Orchestra was among the last works Bartok wrote before coming to America in 1940. The first movement, which is in sonata form, begins with pulsating chords of F major over which the first violins enter with a simple melody that is given point by a flattened A and E and by the alternation of 9/8 and 6/8 time. The second subject in A, which has a pizzicato bass, is shorter and makes its first appearance with alternate *tutti* and *solì* bars, a deliberate reference to the concerto grosso technique which is used frequently during the course of the movement's development (based mostly on fragments of the first theme) and in the finale. The *Adagio*, much darker in mood than the rest of the work, is in four sections, opening with a subject whose essence is contained in its first three notes (the rise of a tone and fall of a semitone), above a mysterious unison accompaniment. The second is heralded by an emphatic call on the violas and leads into the third, a succession of violin trills that gather in intensity until a powerful climax is reached. With a few bars of solo playing the tension relaxes and the first section reappears, gradually dying away in little arabesques, with one last outcry just before the end. The last movement is frankly light-hearted. It begins with a dance-like theme, in three and five bar phrases, which comes in for some discussion with effective alternation between *solì* and *tutti*. A new theme is given out in unison and then treated fugally: it is inverted and the *fugato* continues, but a solo cello starts to rhapsodize when his entry is due, and the first violin follows suit and has a cadenza. Then the movement's first theme is inverted, and undergoes elaborate development until, suddenly, for a score of bars, it becomes a sugary café polka. This is cut short by a stern chord and a surge of triplets, and the movement rushes to its end with a vigorous coda.

The next concert in this Series will be the CONCENTUS MUSICUS from Vienna, on Saturday, November 6, at 8:30.