

The University Musical Society

of
The University of Michigan



Presents

Camerata Orchestra of Salzburg

ANTONIO JANIGRO, *Conductor*

LUZ LESKOWITZ, *Violinist* TRUDEAN CONRAD, *Violinist*
INGEBORG STITZ, *Violinist* JANE GILLIE, *Violinist*
JULIUS BERGER, *Cellist*

FRIDAY EVENING, JANUARY 20, 1978, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Concerto Grosso in G minor, Op. 6, No. 6 HANDEL
Largo affettuoso
A tempo giusto
Musette
Allegro
Allegro

Concerto in B minor for Four Violins and Orchestra, Op. 3, No. 10 . . . VIVALDI
Allegro
Largo
Allegro

LUZ LESKOWITZ TRUDEAN CONRAD
INGEBORG STITZ JANE GILLIE

INTERMISSION

Concerto No. 7 in G major for Cello, G. 480 BOCCHERINI
Allegro
Adagio
Allegro

JULIUS BERGER

Symphony No. 29 in A major, K. 201 MOZART
Allegro moderato
Andante
Minuetto and trio
Allegro con spirito

Deutsche Grammophon, Nonesuch, Lyrichord Records

PROGRAM NOTES

Concerto Grosso in G minor, Op. 6, No. 6 GEORGE FREDERICK HANDEL
(1685–1759)

In the Baroque age, the concerto grosso occupied a position similar to that of the symphony in the Classical period. The earlier Italian compositional form, with its emphasis on pure string tone, was taken by Handel as the model for his twelve concerti grossi, Op. 6.

There is no doubt that Arcangelo Corelli, notwithstanding the range of his precursors from Gabrieli to Stradella, was the originator of the concerto grosso. In the preface to his own concerti grossi, George Muffat (1645–1704) mentions that as early as 1682 he had, through Corelli, become aware of the fusion of “profound Italian expression” with the lighter tone of French ballet.

The form is characterized by the division of the orchestra into two distinct groups: the *concertino*, a small group of solo instruments and the *tutti* or *ripieni*, the full orchestra. Each group is of equal importance and is presented in dramatic contrast with the other.

Concerto in B minor for Four Violins and Orchestra, ANTONIO VIVALDI
Op. 3, No. 10 (1680–1743)

The twelve Concerti Grossi, Op. 3, first appeared about the year 1715. Johann Sebastian Bach transcribed no less than six of them for various instruments, the present work appearing in an arrangement for four pianos and orchestra. The original Vivaldi works went into a long period of obscurity and remained totally unknown, even to Bach's biographers, until about 1850.

The first movement of this Concerto in B minor begins with a statement of the main theme played by three solo instruments followed by a short tutti. The solo violins present themselves one by one, their entrances separated by short tutti passages. The tutti forms a rich contrast to the solo voices which appear sometimes alone, sometimes in combination with one another until the close of the movement. The second movement begins with a serious *Largo* introduction which progresses to a serenely beautiful *Larghetto*, the closing chords reminiscent of the beginning. The last movement follows without pause, a varied, rollicking movement in 6/8 time bringing the work to a brilliant close.

Concerto No. 7 for Cello in G major, G. 480 LUIGI BOCCHERINI
(1743–1805)

Of the Italians who devoted themselves to instrumental music, Boccherini was one of the greatest. Born in Lucca of a father who was a bass player, he studied the violoncello and composition. After having perfected his art in Rome and having acquired a solid reputation as a virtuoso, he undertook a concert tour throughout Europe which lasted for several years. In 1768 he was in Paris, the year after in Madrid where he was cordially received. In 1782 he went to Germany, returned to France to dedicate to Lucien Bonaparte his twelve String Quintets, Op. 60 and Op. 62, and returned finally to Madrid, where he died in extreme poverty.

Boccherini was a prolific composer. Known works include two operas, church music, twenty symphonies, and an abundance of chamber music, the total of his compositions mounting to over four hundred. In recent years many concertos destined by Boccherini for his own instrument have been brought to light. Their total number to date is fourteen.

Symphony No. 29 in A major, K. 201 WOLFGANG AMADEUS MOZART
(1756-1791)

This relatively youthful symphony of Mozart, written when he was twenty-two, is almost universally regarded as his first truly great symphony. It was a milestone in Mozart's development as a symphonist and occupies the same key position in his oeuvre that the "Eroica" Symphony does in Beethoven's.

For some listeners, it will be heard as a work of gaiety, charm, and freshness; for others, it will be urgent, passionate, and violent. A conductor may take it either way and yet remain faithful to the score.

The orchestral resources are modest: pairs of oboes and horns, with the usual complement of strings. A feature of the first and last movements is the organic use of the octave, which, at the hands of Mozart, achieves great musical and emotional significance.

The Camerata Orchestra of Salzburg was founded in 1952 by Bernard Paumgartner, with the original intention of specializing in Renaissance and Baroque music. Soon it was evident that Paumgartner and his orchestra had a special love for Mozart, thus many of this composer's lesser known works from his early and middle creative periods found their way into standard concert programs. The Camerata has recorded over one hundred records and received many awards including several Grand Prix du Disques. They have made numerous tours of Europe, Central and South America, receiving enthusiastic ovations at every performance. This tour marks the ensemble's United States debut.

Antonio Janigro, world-renowned both as conductor and cellist, first played with the Camerata in 1974 with such great success that he was appointed Artistic Director in 1975. His abilities as conductor have led to engagements with the Chicago Symphony, Israel Philharmonic, Berlin Philharmonic, and Boston Symphony, among others. He is also a leading participant in the major music festivals of the United States and Europe. Founder of the I Solisti di Zagreb, Mr. Janigro has appeared in Ann Arbor twice with that ensemble in 1960 and 1965, two concerts with the Chicago Symphony Baroque Orchestra in 1967, and most recently in 1971 with the Saar Chamber Orchestra.

Camerata Orchestra Musicians

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|----------------------|---------------------------|
| Julius Berger | Walter Bodo Kunth |
| Michael Braun | Hendrik van Leeuwen |
| Trudean M. Conrad | Luz Leskowitz |
| Andrei Damnjanovic | Satako Nagase |
| Mathias Feile | Helmut Pochendorfer |
| Michaela Gaigg | Herbert Stitz |
| Jane Feralith Gillie | Ingeborg Stitz |
| Alois Haindl | Heinrick Walter Strickler |
| Rudolf Harlander | Josef Thurner |
| Antonio Janigro | Edith Wahl |
| Helen Anna Johansson | Viktoria Wallmann |
| Junko Kanamaru | |

COMING EVENTS

- LEONTYNE PRICE, *Soprano* Wednesday, January 25
- FRENCH STRING TRIO & MICHEL DEBOST, *Flutist* Friday, February 3
Haydn: Quartet in C, Op. 5, No. 2; Mozart: Divertimento in E-flat, K. 563; Devienne: Flute
Trio in G minor, Op. 66, No. 2; Quartet in A major, K. 298.
- ELIOT FELD BALLET Monday, Tuesday, Wednesday
February 20, 21, 22
- CARLOS MONTOYA, *Guitarist* Thursday, February 23
- ALEKSANDER SLOBODYANIK, *Pianist* Saturday, February 25
- THOVIL, SRI LANKA Wednesday, March 1
- BALTIMORE SYMPHONY ORCHESTRA/COMISSIONA Sunday, March 19
Dvořák: Scherzo Capriccioso; Khachaturian: Violin Concerto (Albert Markov, soloist);
Kodaly: Hary Janos Suite
- NIKOLAIS DANCE THEATRE Tuesday & Wednesday
March 21 & 22
- KYUNG-WHA CHUNG, *Violinist* Thursday, March 23
- ORPHEUS CHAMBER ENSEMBLE/FESTIVAL CHORUS Saturday, March 25
- OKINAWAN DANCERS Tuesday, March 28
- AMADEUS STRING QUARTET Thursday, April 6
Mozart: Quartet in B-flat, K. 458 ("The Hunt"); Britten: Quartet No. 2; Dvořák: Quartet
in F, Op. 96 ("American")
- BAVARIAN SYMPHONY ORCHESTRA/KUBELIK Saturday, April 8
Mahler: Symphony No. 9 in D major

Eighty-fifth Annual May Festival

Thursday, Friday, Saturday, Sunday, April 27, 28, 29, 30

THE PHILADELPHIA ORCHESTRA / EUGENE ORMANDY, *Conductor*
THE UNIVERSITY CHORAL UNION / ROBERT SHAW, *Guest Conductor*

VLADIMIR HOROWITZ, *Pianist*
ANTHONY GIGLIOTTI, *Clarinetist* WILLIAM STOKKING, *Cellist*
JOHN MCCOLLUM, *Tenor*

Thursday (8:30): Strauss: "Don Juan"; Debussy: "La Mer"; Sibelius: Symphony No. 1 in E minor.

Friday (8:30): Stravinsky: "Fireworks"; Hindemith: Clarinet Concerto; Lalo: Cello Concerto;
Brahms: Symphony No. 4 in E minor.

Saturday (8:30): Berlioz: Requiem Mass, Op. 5.

Sunday (3:00): Beethoven: "Egmont" Overture, Symphony No. 7 in A major, Op. 92; Rach-
maninoff: Piano Concerto No. 3 in D minor.

Series of four concerts in Hill Auditorium; remaining series available at \$32, \$18, and \$14.

UNIVERSITY MUSICAL SOCIETY

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