



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Polish Chamber Orchestra

JERZY MAKSYMIUK  
*Music Director and Conductor*

JERZY KLOCEK, *Cellist*  
JAN STANIENDA, *Concertmaster*

THURSDAY EVENING, APRIL 18, 1985, AT 8:30  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

Musique Funèbre (1958)..... LUTOSLAWSKI  
Prologue  
Metamorphoses  
Apogeeum  
Epilogue

Concerto for Cello and Orchestra in C major, H. VIIIb:1..... HAYDN  
Moderato  
Adagio  
Allegro molto

JERZY KLOCEK

### INTERMISSION

Intermezzo ..... REGER  
Lyric Andante: Liebestraum

Chamber Symphony in C minor, Op. 110a ..... SHOSTAKOVICH  
(Rudolf Barshai's arrangement of String Quartet No. 8)  
Largo  
Allegro molto  
Allegretto  
Largo  
Largo

*EMI/Angel Records*

## PROGRAM NOTES

by LEONARD BURKAT

Musique Funèbre (in memory of Béla Bartók) . . . . . WITOLD LUTOSLAWSKI  
(b. 1913)

Lutoslawski is one of the leading figures among Poland's older "new" composers. He was born into a family of scholars, entered the Warsaw Conservatory as a composition student at fifteen, and also studied mathematics at the University of Warsaw. Most of Lutoslawski's early work, which was traditional in character, was destroyed during the Second World War. In the late 1940s he started to write in a new style, using Polish folk material in a manner modeled after Bartók's use of Hungarian folk music. In the late 1950s he wrote a small number of works using the twelve-tone method of composition, and in the early 1960s he began to incorporate experimental procedures, along with traditional processes, in his music. *Funeral Music* was written between 1956 and 1958 and is a fine example of his style at the time. The following description of the work is abridged from a note by the composer:

"In dedicating my *Funeral Music* to the memory of Béla Bartók, I wished to honor the tenth anniversary of the death of the great composer. I did not seek inspiration in Bartók's own music while writing this piece, and any possible resemblances to it are unintentional. If resemblances do in fact exist, they prove that the study of the works of Bartók has been fundamental for the composers of my generation."

*Funeral Music* is in one movement made up of four continuous sections. The *Prologue*, which is constructed in the form of alternating canons in several parts, is based on a twelve-tone row. The *Metamorphoses* begin with the slow rhythm of the Prologue, but as they unfold they reach a violent *presto* through the diminution of rhythmic values. The *Apogee*, the culminating point of the work, is based on chords comprising all the twelve tones of the scale. The twelve parts are gradually drawn toward the middle register, where they form a unison, and it is with this that the *Epilogue* begins, *fortissimo*. This final section, in which the structure is analogous to that of the Prologue, returns to the slow rhythm of the opening. The canons appear here in their most complex form (eight parts) at first, and then are simplified by degrees to six, four, and two parts, and finally leave the last word to a solo cello.

Concerto for Cello and Orchestra in C major, H. VIIIb:1 . . . . . FRANZ JOSEPH HAYDN  
(1732-1809)

Haydn was one of the greatest composers in the history of orchestral music but, for so productive a worker, he wrote curiously few concertos. The reason is, perhaps, that although he played the violin and piano with professional competence, he was not a virtuoso performer, as were Bach, Handel, Mozart, and Beethoven. Though Haydn had no distaste for virtuosity — evidenced from the difficulty of his symphonies, quartets, piano trios, and piano sonatas — the princely family that employed him as staff conductor and composer was quite content with the occasional concerto he composed for some particularly talented member of the house orchestra, on a special occasion or on commission.

Two of his finest concertos are for cello, the one in D major, written in 1783, and the C-major, which was completely lost for about 200 years. Haydn listed the opening theme of this C-major Concerto in a catalog of his works that he sketched around 1765, but the music was not found until 1961, when it turned up in a private library transferred from the castle of a once noble Czech family to the National Museum in Prague. A note in the old cello part indicates that Haydn wrote the Concerto for Joseph Weigl, a close personal friend and a member of his orchestra, for whom he also wrote difficult solo cello passages into several of his symphonies. The Concerto was given its first performance in modern times at a concert of the Prague Spring Festival in 1962.

The thin writing for the orchestral strings suggests that Haydn had very few players available at the time when he wrote the Concerto, and that the soloist may even have been his only cellist. The *Moderato* is, in terms of the time, quite grandly laid out and is devoted to the intense exploitation of the theme which it opens. Next are a lyrical and almost sentimental *Adagio* and a finale, *Allegro molto*, of breathtakingly brilliant virtuosity.

Intermezzo . . . . . MAX REGER  
(1873-1916)

When Brahms died in 1897, many Central Europeans thought that his successor, the banner-bearer of the next generation of German composers, was 24-year-old Max Reger, whose work seemed to be rooted in Bach, yet to reconcile the differences between the classical tradition and the new music of Wagner. Even Schoenberg wrote that the greatest musicians alive then were Mahler, Strauss, and Reger.

Reger was an organist, pianist, teacher, conductor, and music director of the University of Leipzig and of the famous court at Meiningen until, in 1914, he settled in Jena to devote the remainder of his life to composition. Two years later, at age forty-three, he died suddenly of a heart attack. "The second Bach," as some of his friends called him, was a man of broad tastes and admirer of both the arch-Romantic Liszt and of the classicists who were Liszt's enemies, and Reger refused to be drawn into the wars between the supporters of Wagner and Brahms. He composed this lovely, short work in 1898.

Chamber Symphony in C minor, Op. 110a . . . . . DMITRI SHOSTAKOVICH  
(1906-1975)

Shostakovich's family, originally Polish, settled in Russia two generations before the composer's birth, when his grandfather was released from exile in Siberia. Following his first piano lessons from his mother, the young musician studied at the Petrograd Conservatory and for his graduation piece wrote his First Symphony, a brilliant work that was soon performed everywhere in Europe and America. During his fruitful career he proved to be music's last great classicist, the composer of fifteen symphonies and fifteen string quartets with an important place in the historical line that leads from Haydn to our own time.

During the Second World War, Shostakovich lived through the terrible siege of Leningrad, which he memorialized in his Seventh Symphony, saying that the Russian people would never forget or forgive the Nazis' attempt to destroy Slavic culture. On July 14, 1960, he finished his Eighth String Quartet and dedicated it to "the memory of the victims of fascism and War." This Chamber Symphony is Rudolf Barshai's arrangement of the Quartet.

The dedication suggests a great social and historical purpose for the piece, but it is also an intensely personal work. It is pervaded by references to the composer's motto, the notes D, E-flat, C, B, which are a sort of musical cryptogram derived from the German designations of the notes of the scale and the German spelling of his name: D. SCHostakovitsh. These are the opening notes of the first, third, and fifth movements, and they are heard in the other movements as well.

Shostakovich developed his late style from elements found in his earlier works, which are better known in America. In this score we find the characteristic extended chromatic melodies that are often stretched over long sustained notes, persistent rhythmic figures that are powerfully hammered out at some times and at others are repeated gently and quietly, with great dynamic contrasts and much counterpoint of considerable complexity, even when it is in only two parts.

The work is in five connected and closely related movements. The *Largo* first movement is a quiet, contrapuntal prelude derived principally from the DSCH motto, and the second, *Allegro molto*, is assembled in a structure that resembles the classical sonata-form. After a moment's pause comes the *Allegretto*, a waltz-like consideration of the motto. The music of the fourth movement *Largo* is dark in tone, almost always in the lowest registers of the instruments, and it quotes the patriotic song *Bowed by the Burden of Bondage*. At its end, the motto leads into the final *Largo* where it is used fugally, and other musical ideas from the first movement are also recalled.

### About the Artists

Founded in 1972 by Jerzy Maksymiuk, the **Polish Chamber Orchestra** is hailed for its superb ensemble and artistic excellence throughout Europe, North America, Australia, and Japan. It performs in many of Europe's major festivals, including Edinburgh, Vienna, and Lucerne. Among its recording credits is the Best Mozart Recording of 1978, awarded by the Mozart Society of Vienna for the Mozart Salzburg Divertimenti. Maestro Maksymiuk was formerly principal conductor of the Polish National Orchestra and with that group toured throughout Europe and performed at many of Europe's leading music festivals. He and the Polish Chamber Orchestra are currently making their sixth tour of North America and their first Ann Arbor appearance.

**Jerzy Klocek** studied the cello under Professor Jozef Mikulski in Krakow. From 1965 to 1979 he was principal cellist and soloist in the Polish National Radio and Television Symphony Orchestra in Krakow. He also worked with The Masterplayers, an international chamber orchestra based in Lugano, Switzerland. Mr. Klocek has performed in chamber groups and as soloist throughout Europe, and in 1973 he was awarded the City of Krakow Prize for his services to music.

*The Orchestra wishes to thank LOT Polish Airlines for its partial subsidization of travel expenses during this tour.*

# Ann Arbor Summer Festival

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PHILIP JONES BRASS ENSEMBLE . . . . .	Sun. Apr. 13
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#### UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270    Phones: (313) 665-3717, 764-2538