



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Zurich Chamber Orchestra

EDMOND DE STOUTZ
Conductor

ZBIGNIEW CZAPCZYNSKI, *Violinist*

SUNDAY AFTERNOON, OCTOBER 18, 1987, AT 4:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Brandenburg Concerto No. 3 in G major, B.W.V. 1048 BACH
Allegro moderato
Allegro

“Polyptyque” for Violin and Two String Orchestras (1973) FRANK MARTIN

Commissioned by the Gesellschaft der Freunde des Zürcher Kammerorchesters;
Dedicated to Yehudi Menuhin, Edmond de Stoutz, and the Zurich Chamber Orchestra.

Image des Rameaux
Image de la Chamber haute
Image de Judas

Image de Gethsémanié
Image du Jugement
Image de la Glorification

ZBIGNIEW CZAPCZYNSKI, *Violinist*

INTERMISSION

Symphony No. 43 in E-flat major, “Mercury” HAYDN
Allegro
Adagio
Menuetto
Allegro

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

The Zurich Chamber Orchestra expresses gratitude to Pro Helvetia Switzerland for its generous support of the current tour.

PROGRAM NOTES

Brandenburg Concerto No. 3 in G major JOHANN SEBASTIAN BACH (1685-1750)

Christian Ludwig, Margrave of Brandenburg and a friend of Prince Leopold, maintained an orchestra and had amassed a large library of music at his palace in Potsdam. It is probable that he met Bach on a visit to Prince Leopold, since he commissioned of Bach a set of six concertos. As the concerto form at that time had not yet become clearly defined, the composer was free to write for any combination of instruments that seemed fitting. Bach worked on these for three years and forwarded the score to Christian Ludwig in March 1721, with a humble letter of dedication in French. It is not known what the Margrave of Brandenburg replied, or even if he ever heard the music performed, but his name has been perpetuated because of these works.

The Concerto No. 3, from its style as purely ensemble rather than solo concerto, probably numbers (as do the first and sixth concertos) among the earliest mature achievements of Bach's involvement with the Italian concerto genre. It is scored for violins, violas, cellos, bass, and harpsichord, and contains two *Allegros* divided by two *Adagio* chords which stand for the traditional slow second movement. Bach chose not to write a full slow movement, perhaps to provide an extreme contrast to the intricacies of the first movement by this quite extreme example of the short chordal slow movements often found in Italian concertos of the period. This concentrated moment of repose prefaces the headlong dash of the extroverted, gigue-like final *Allegro*, a movement much less complicated than the complexity of the first movement. Bach closes the work with a masterful German interpretation of the splendid power of the Italian string style.

"Polyptyque" for Violin and Two String Orchestras (1973) FRANK MARTIN (1890-1974)

Frank Martin was a renowned Swiss composer, pianist, and harpsichordist. He studied with Joseph Lauber in Geneva, Martin's birthplace, then took courses in Zurich, Rome, and Paris, returning to teach at the Geneva Conservatory from 1933 to 1939. He moved to the Netherlands in 1946 and while living there taught classes in composition at the Cologne Conservatory from 1950 to 1957. He died in Naarden, the Netherlands, on November 21, 1974.

Martin's early music showed the influence of César Franck and French Impressionists, but he soon succeeded in creating a distinctive style supported by a mastery of contrapuntal and harmonic writing, characterized by a delicate coloring and an expressive nature. Still later, he became fascinated by Schoenberg's method of composition with twelve tones and adopted it in a modified form in several of his works. In 1944, Martin was asked to compose an oratorio to be broadcast immediately upon the conclusion of World War II. He responded with *In terra pax* for Soli, Double Chorus, and Orchestra, which was given its première over Radio Geneva on May 7, 1945. Martin's compositions include operas, ballets, chamber music, vocal music, concertos, and works for orchestra. The "Polyptyque," heard this evening, was one of his last creations.

Program Note by Frank Martin:

When Yehudi Menuhin and Edmond de Stoutz asked me to write a concerto for violin and string orchestra for them, my immediate reaction was that I could not do so, because of the masterpieces left to us by J. S. Bach. I then thought it would be right to compose a suite of relatively short pieces — a suite of pictures relating to something undefinable.

In Siena, I saw a Polyptychon, a collection of very small paintings portraying various episodes of the Passion of Christ, so I thought I would try something similar in music. Music is not a representative art. It could not be a real description of the scenes as I had studied them. The scenes I wanted to evoke I could only recreate in the most lively way in my imagination. So I have tried to transform into music the feeling those scenes aroused in me.

In the *Image des Rameaux* (Palm Sunday) scene, I saw a tumultuous crowd, eager to see the Lord entering Jerusalem, surrounding Him and rejoicing. I also felt the presence of Christ, whose high knowledge dominates this tumult. Knowing how fragile this momentary glory is, I gave this to the solo violin to express. *Image de la Chambre haute* describes the farewell words of Christ to his disciples, the frightened questions they asked Him, and His gracious answers. *Image de Judas* is the picture of a frightened human being, tortured in his heart, defeated by temptation, and driven to despair. *Image de Gethsémani* shows the quailing in loneliness, the imploring request: "That this chalice should pass me by"; and finally the complete resignation: "Thy will shall be done." *Image du Jugement* is the anger of the unchained crowd, their sadistic joy in gaping at the suffering, and then the way to the cross. When I arrived there, I felt the only ending possible was the *Image de la Glorification* (Transfiguration).

Those were the thoughts and feelings I had when composing this Polyptychon. Whether I was successful in translating these personal impressions into music is another question. Perhaps

this music could help some of us to recreate those pictures of the Passion; others will find these pieces for violin and two string orchestras more or less interesting, and more or less successful. In my collaboration with the great personality of Yehudi Menuhin, who supported my experiment, I wrote the part for two small orchestras for Edmond de Stoutz and his excellent Zurich Chamber Orchestra.

Symphony No. 43 in E-flat major, "Mercury" FRANZ JOSEPH HAYDN
(1756-1791)

The precise extent of Haydn's vast output will probably never be known. Many works are lost; others, listed in various catalogues, may never have existed or were duplications of extant works. Some are of doubtful authenticity, and some are definitely spurious. The generally accepted list of Haydn's authentic symphonies numbers 104, many with descriptive titles, some authorized by Haydn, others not.

An important occasion in Haydn's life was his meeting with Prince Paul Anton Esterházy, who engaged him as 2nd Kapellmeister at his estate in Eisenstadt in 1761. After Prince Paul's death in 1762, his brother, Prince Nikolaus Esterházy, took Haydn to his new palace at Esterháza, marking the beginning of a long-lasting, secure, and fruitful service. At the end of his first decade with the Esterházy's, Haydn had written over 40 symphonies, more than he would produce in any similar time span. Over a period of some 30 years at Esterháza, Haydn composed music of all descriptions, including most of his known 83 string quartets, about 80 of his 104 symphonies, keyboard works, and most of his operas. Though Haydn's life was comparatively uneventful, his immense output of music is notable for the number of delights and surprises contained in almost every work.

From 1770 on, numerous larger works of Haydn's were published, among them several symphonies. The series of symphonies Nos. 42 through 48 were created in 1771 and 1772 — No. 43 in E-flat is heard this afternoon. For the Romans, Mercury was the messenger of the gods, as well as the god of trade and commerce for the merchants.

About the Artists

Switzerland's celebrated Zurich Chamber Orchestra under its founder/conductor Edmond de Stoutz returns to America this season to repeat the successes won during tours in this country since 1964. The ensemble first performed in Ann Arbor in February 1964, in the inaugural season of the Musical Society's Chamber Arts Series, and returned for a second concert in 1980.

The Zurich Chamber Orchestra was formed in 1945 by Edmond de Stoutz, who selected its members from advanced students at the Zurich Conservatory who were eager to perform while finishing their studies. Their first concerts in Zurich established the ensemble immediately, leading to appearances in other Swiss cities. A first visit to Italy in 1951 led to another tour of that country later the same year. Since then, the artists have made repeated tours throughout the European countries, and have also been acclaimed for their performances in South America, Japan, Australia, New Zealand, and South Africa. In all, the Zurich Chamber Orchestra and Edmond de Stoutz have given over 3,500 concerts across four continents in their forty-three years of performing.

The orchestra records for several European labels, and their latest album, featuring Mozart's Bassoon Concerto in B major and Clarinet Concerto in A major, is now available on digital disc and compact disc in the United States.

Edmond de Stoutz selects his young musicians for their individual virtuosity as well as their knowledge of the stylistic requirements of demanding works, challenging them with a varied repertoire from the Baroque era to the present. His programs invariably include works by contemporary composers.

The maestro was born in Zurich in 1920. He first studied law at the University of Zurich, then entered the Zurich Conservatory to study music theory, followed by instruction in conducting in Lausanne, Salzburg, and Vienna. He began his career as a cellist in various ensembles in Zurich before founding the orchestra in 1945.

ORCHESTRA PERSONNEL

Emanuel Abbühl	Christof Escher	Maurice Halioua	Jacqueline Stähli
Martin Ackermann	Michael Gebauer	Asa Konishi	Günther Stückle
Shunji Akagi	Mirion Glas	Arthur Lilienthal	Pierre Tissonier
Jonathan Brett-Harrison	Sandra Goldberg	Regula Lilienthal	Johann-Albrecht
Thomas Burri	Barbara Grégoire	Petr Mráz	Toppius
Esther Christoffel	Rodolphe Grégoire	Christopher Pulgram	Gerd Volmer
Zbigniew Czapczynski	Julia Greve	Lorenz Raths	Verena Walder-Graf
Nelly Eschke	Bernd Haag	Hans-Josef Schönen	Tomasz Zochowski

PRE-CONCERT PRESENTATIONS

In the belief that increased understanding brings increased pleasure, the University Musical Society is pleased to offer these Pre-concert Presentations to our concertgoers through December — all will be held in the Rackham Building on East Washington Street.

Wednesday, Nov. 11 at 7:00, preceding Vienna String Trio
 Speaker: Norman Fischer Topic: *Chamber Music: A Listener's Feast*
 Associate Professor of Music, Oberlin College; former cellist of Concord String Quartet

Friday, Nov. 20 at 7:00, preceding Elena Obraztsova, mezzo-soprano
 Speaker: Leslie Guinn Topic: *Between Studio and Stage: Exploring the Singer's World*
 Professor of Voice, Director of the Division of Vocal Arts, U-M

Thursday, Dec. 10 at 7:00, preceding The Swingle Singers
 Speaker: Donald Bryant Topic: *Humor in Music*
 Choral Union Conductor, Musical Society; Director of Music, First Presbyterian Church

These presentations are open to the public at \$3 per person, with tickets available at the door; complimentary admission to *Encore* and *Cheers!* members and students with valid I.D. cards. (For information about joining *Cheers!* or *Encore*, call 764-8489.)

Watch for announcement of 1988 Pre-concert Presentations.

Coming Concerts

- THE WARSAW BALLET, "Giselle" Wed. Oct. 28
 WESTERN OPERA THEATER, "Don Pasquale" Thurs. Oct. 29
 OSLO PHILHARMONIC ORCHESTRA/MARISS JANSONS Sun. Nov. 8
 Berlioz: "Roman Carnival" Overture; Tchaikovsky:
 Fantasy-Overture, "Romeo and Juliet"; Geirr Tvielt: "Folk Tunes of
 Hardanger"; Sibelius: Symphony No. 2
 VIENNA STRING TRIO Wed. Nov. 11
 Haydn: Trio, Op. 53; Dohnányi: Serenade, Op. 10; Beethoven: Trio,
 Op. 9, No. 1
 ELENA OBRAZTSOVA, *Mezzo-soprano* Fri. Nov. 20
 VIENNA CHOIR BOYS Sun. Nov. 22
 Johann Schenk: Comic Operetta, "Dorfbarbier" (Cure for Quacks);
 and music of Buxtehude, Verdi, Schubert, Kodály, and Johann
 Strauss
 Handel's "Messiah"/DONALD BRYANT, *Conductor* Fri.-Sun. Dec. 4-6
 THE SWINGLE SINGERS Thurs. Dec. 10
 PITTSBURGH BALLET, Tchaikovsky's "Nutcracker" Fri.-Sun. Dec. 11-13
 HORACIO GUTIÉRREZ, *Pianist* Wed. Jan. 13
 KODO (Japanese "taiko" drummers) Fri. Jan. 15
 EMPIRE BRASS QUINTET Mon. Jan. 25
 EMPIRE BRASS & DOUGLAS MAJOR, *Organist* Tues. Jan. 26
 NEW YORK CITY OPERA NATIONAL COMPANY Thurs. Feb. 4
 Rossini's "The Barber of Seville"
 CAMERATA MUSICA Mon. Feb. 8
 LYNN HARRELL, *Cellist*; IGOR KIPNIS, *Harpsichordist* Sun. Feb. 14
 All-Bach: Sonatas, Nos. 1, 2, and 3; Chromatic Fantasy and Fugue
 (harpsichord alone); Suite No. 3 (cello alone)
 BAYANIHAN PHILIPPINE DANCE COMPANY Mon. Feb. 29
 ENGLISH CHAMBER ORCHESTRA/JEFFREY TATE Mon. Mar. 7
 FRANK PETER ZIMMERMANN, *Violinist*
 Mozart: "Marriage of Figaro" Overture; Mozart: Violin Concerto in
 A major, K. 216; Gordon Jacob: Mini-Concerto for Clarinet; Haydn:
 Symphony No. 101 ("Clock")
 HUBBARD STREET DANCE COMPANY Sat., Sun. Mar. 12, 13
 BELGRADE STATE FOLK ENSEMBLE Sun. Mar. 13
 CHRISTOPHER PARKENING, *Guitarist* Fri. Mar. 18
 Music of Bach, Mozart, Granados, Albéniz, Torroba, Sanz,
 Villa-Lobos, Rodrigo, and Falla

Write or call for free brochure with all details and ticket information.

UNIVERSITY MUSICAL SOCIETY

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