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THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Paillard Chamber Orchestra

JEAN-FRANÇOIS PAILLARD, *Director*

SHIGENORI KUDO, *Flutist*

GERARD JARRY, *Violinist*

SATURDAY EVENING, OCTOBER 15, 1988, AT 8:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

Concerto Grosso in B minor, Op. 6, No. 12 HANDEL

Largo

Allegro

Aria

Largo

Allegro

Flute Concerto No. 1 in D minor, W. 22 C. P. E. BACH

Allegro

Un poco andante

Allegro di molto

SHIGENORI KUDO

I N T E R M I S S I O N

Violin Concerto in D major, Op. 7, No. 2 LECLAIR

Adagio

Allegro ma non troppo

Adagio

Allegro

GERARD JARRY

Flute Concerto No. 7 in E minor DEVIENNE

Allegro

Adagio

Allegretto poco moderato

SHIGENORI KUDO

Six Epigraphes Antiques DEBUSSY

Pour invoquer Pan, dieu du vent d'été

orchestrated by PAILLARD

Pour un tombeau sans nom

Pour que la nuit soit propice

Pour la danseuse aux crotales

Pour l'Egyptienne

Pour remercier la pluie au matin

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

PROGRAM NOTES

by LEONARD BURKAT

Concerto Grosso in B minor, Op. 6, No. 12 GEORGE FRIDERIC HANDEL (1685-1759)

Handel's twelve Concerti Grossi, Op. 6, are among his finest instrumental works. They were composed in London during the remarkably short span of one month from September 29 to October 30, 1739, and were published the following year. These "Grand Concertos," as they were called at the time, were intended primarily for performance as instrumental interludes between sections of oratorios, but they quickly proved that they could stand on their own, and they were soon played everywhere in England and on the Continent.

The idea of the concerto grosso at the time allowed the composer a great deal of latitude in the number and style of the movements. No two of Handel's Concerti Grossi follow the same plan. Some are close to being suites of Baroque dances written in concerto style. The freedom with which Handel treated the concerto grosso permitted him to pour an infinite variety of mood and expression into these works. The Concertos were not originally intended for performance as organized wholes but were played in bits and pieces, and were published as little anthologies of short movements.

The word "concerto" was first used as a musical title in 1587 to denote the combination of voices and instruments in a mixed ensemble, not so much in collaboration as in contest, and its name came from the Latin *concertare*: to fight, dispute, or debate. Within a century, "concerto" had also acquired its present, opposite meaning: to make music (or anything else) "in concert," that is to say, united and in agreement. In most of the works in Handel's Op. 6, the strings are divided into two groups as in the popular concertos by Arcangelo Corelli (1653-1713) that served Handel as models: a *concertino* ("little concert") of three solo instruments, two violins and cello; and a *concerto grosso* ("big concert"), the full string orchestra.

Concerto No. 12 opens with a pair of movements that, taken together, are in the form of the overture used by the French composers of the Baroque era. The first, *Largo*, with its pompous rhythm, serves as an introduction to a long, spirited *Allegro*, with brilliant solos for the *concertino*. Next, the full strings play a beautiful aria with variations. Another brief *Largo* movement features the solo players, and the Concerto ends with an *Allegro* in the style of a fugue and the rhythm of a gigue.

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Flute Concerto No. 1 in D minor, W. 22 CARL PHILIPP EMANUEL BACH (1714-1788)

Johann Sebastian Bach's second surviving son was the godson of Telemann and his successor as music director of Hamburg. He was an enterprising young musician who, when only seventeen years old — at just about the time when his father's music was published for the first time — engraved one of his own minuets and sold it as his Op. 1. His parents wanted him to be educated outside of music and sent him to study law at the University of Leipzig. After three years there he went to Frankfurt to continue his study of law but soon was drawn into an active role in the city's musical life.

Turning, almost inevitably, to a career in music, he went to Berlin, where he became involved with the Prussian royal family and spent twenty-eight years in the service of Frederick the Great. The Berlin court was a seat of conservatism in music, as in much (but not everything) else, and the music Bach wrote there does not generally show the kind of freedom of form and sentiment that was to appear in his Hamburg works.

Frederick II reigned as King of Prussia from 1740 to 1786, a rare ruler who was a brilliant military commander and a patron of musicians, poets, and philosophers. He was a Latinist and Francophile (although he preferred German music to French), protector of Moses Mendelssohn (philosopher-grandfather of the composer Felix), an admirer of Voltaire, and the composer of more than a hundred musical works.

Music had an important place in Frederick's life. He played the flute daily — alone in the early morning, and in ensemble at the court concerts held every evening at seven. A musician of the time wrote that he played slow movements beautifully, but that fast tempos showed a weak technique and unsteady rhythm. This Flute Concerto was written at just about the midpoint of the eighteenth century for one of the royal musical soirées. Its three movements follow the fast-slow-fast sequence: the first, *Allegro*; the second, *Andante*; and the third, again *Allegro*.

The "W." designation is after Alfred Wotquenne (1867-1939), the Belgian musicologist, composer, and compiler of C. P. E. Bach's catalog of works. The manuscripts of several important bibliographies in Wotquenne's collection, as well as a large part of his private music library, are housed in the Library of Congress.

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Violin Concerto in D major, Op. 7, No. 2 JEAN MARIE LECLAIR
(1697-1764)

The French violin school of the eighteenth century is not as well remembered today as the Italian, but it made important contributions of elegant and expressive music to the violin repertoire. Its best composer was Jean Marie Leclair, who started his professional career in the arts as a balletmaster in Turin, and first showed his great creative talent when he began to write music for the dance. In 1728 he settled in Paris as an active performing musician, but after 1736 he worked principally as a composer and teacher.

Leclair wrote successful operas and opera-ballets, but the violin and its music were the focus of his career. He published twelve concertos, forty-eight sonatas, chamber music for other combinations of instruments, and two collections of sonatas for two violins without accompaniment that were of such durable popularity that they influenced Mozart when he was in Paris in 1778. The technical difficulties in Leclair's sonatas indicate that he was a player of considerable accomplishment. What made him a leading figure of his time was not this alone, but the tender, expressive thematic material that gives his music a grace and vivacity of great distinction.

In 1737, and again in 1745, Leclair published sets of six violin concertos — a new and advanced form that was making its way from Italy all across Europe. Leclair's fast movements are clearly influenced by the Italians of the time (of whom we know Vivaldi best), although his slow movements usually retain a characteristically French flavor.

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Flute Concerto No. 7 in E minor FRANÇOIS DEVIENNE
(1759-1803)

François Devienne was an important eighteenth-century musician, one of the founders of the French school of woodwind playing that became so influential in the nineteenth and twentieth centuries. He joined a military band as a little child, and at the age of ten he composed a setting of the mass accompanied by wind ensemble. Later, he played flute and bassoon in the best orchestras in Paris, and when the Conservatory was organized in 1796, he became its first professor of flute. Devienne composed ten operas, thirteen flute concertos, many symphonies, and hundreds of pieces of chamber music with wind instruments. "At the age of forty-four," a historian of the flute wrote in the 1880s, "he fell a martyr to his intense industry, and died insane at Charenton Lunatic Asylum."

This Concerto is a virtuoso piece that made extreme demands on the skills of eighteenth-century flutists and is by no means easy to play even on the modern flute with its elaborate key mechanism. Devienne's style combines classical restraint with a high level of imaginative power. The Concerto's three movements are a big, fiery *Allegro* with frequent shifts between minor and major keys, an *Adagio* that is a long florid aria for the flute with string accompaniment, and a final *Rondo*, *Allegretto poco moderato*, charming and graceful.

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Six Epigraphes Antiques CLAUDE DEBUSSY
(1862-1918)

Debussy's Six Ancient Epigraphs has a long and complex history that begins in 1894, when the young Pierre Louÿs (1870-1925) published a collection of sensuous and elegant poems that he pretended were translations from the ancient Greek. He called them *Chansons de Bilitis*, "Songs of Bilitis," a courtesan who had once lived in Cyprus and Lesbos. About three years later, Debussy used the same title for his settings of three of the poems as songs for soprano and piano. In 1900 Debussy began to work on still another composition entitled *Chansons de Bilitis*, in which twelve of the Louÿs poems were recited to the accompaniment of an exotic sounding ensemble made up of two flutes, two harps, and celesta. He never completed this set, however, and part of what he wrote was lost, but in 1914 he converted some of it into a collection of duets for piano four-hands, to which he gave the title *Six epigraphes antiques*. Even this did not seem to embody the composer's final musical thoughts on the subject, for he also made a piano solo version of the music and gave some preliminary thought to an orchestral version, which has been realized by Jean-François Paillard.

The six atmospheric pieces are aptly described by their titles: *Pour invoquer Pan, dieu du vent d'été*, "To Invoke Pan, God of the Summer Wind"; *Pour un tombeau sans nom*, "For a Nameless Tomb"; *Pour que la nuit soit propice*, "For the Night to be Propitious"; *Pour la danseuse aux crotales*, "For the Dancing Girl with Castanets"; *Pour l'Egyptienne*, "For the Egyptian Girl"; *Pour remercier la pluie au matin*, "To Thank the Morning Rain."

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The harpsichord heard this evening is a double manual, five-octave instrument built in 1978 by Willard Martin, Opus 101, owned by Marilyn Mason, Professor and University Organist, U-M.

About the Artists

The **Paillard Chamber Orchestra** was founded in 1953 by the French conductor and musicologist Jean-François Paillard and has since played a leading role in the revival of the music of the seventeenth- and eighteenth centuries. This role was further enhanced by their recording of Johann Pachelbel's Canon in D (released in the United States by RCA Red Seal in 1977), which has become the best selling classical recording of all time, selling, at one point, as many as 60,000 copies every three months. This recording, named by *Billboard* as Classical Album of the Year with Jean-François Paillard as Artist of the Year, brought international popularity to a previously little-known work.

The Paillard Chamber Orchestra is a permanent ensemble consisting of seven violins, two violas, two cellos, a double bass, and a harpsichord. Their concerts and recordings include works from the Baroque through the contemporary eras. Director Paillard and the orchestra give an annual series of concerts in France and have performed in the major music centers and at major festivals throughout the world. Their frequent tours of North America have taken them to Quebec, New Orleans, Washington, D.C., New York, San Francisco, Houston, Toronto, and Los Angeles, among many other cities.

Since the release of their first recording in 1953, Jean-François Paillard and his orchestra have made more than 200 recordings and won 22 Grands Prix du Disque. Among their recordings on major labels such as RCA and Erato are Scarlatti's Concerti Grossi, Telemann's *Musique de Table*, Vivaldi's Concertos for Cello, Cimarosa's Oboe Concerto, and Bach's Orchestral Suites. Maurice André is featured in recordings of works for trumpet and orchestra by Joseph and Michael Haydn, Hummel, d'Indy, and the Bach Brandenburg Concertos, the latter also featuring Jean-Pierre Rampal as flute soloist. In addition, the orchestra is heard on "Rampal Plays Bach."

Jean-François Paillard studied with such eminent masters as Norbert Dufourq, Igor Markevitch, and the late Edward Lindenbergh. Visiting the great music libraries of Europe, he unearthed many of the forgotten Baroque masterpieces that now constitute the basis of the Paillard Chamber Orchestra's repertoire. Many of them were published under his supervision after he was appointed director of Archives de la Musique Francaise and Archives de la Musique Religieuse, Editions Costallat Paris. Paillard has written many scholarly works, including *La Musique Francaise Classique*, that have received wide acclaim by musicologists.

Mr. Paillard enjoys an independent conducting career in addition to his activities with the orchestra. He has guest-conducted I Solisti Veneti, the Osaka Philharmonic, the St. Louis Symphony, the Los Angeles Chamber Orchestra, the Opera de Marseilles, the National Arts Centre Orchestra (Ottawa), and the English Chamber Orchestra, recording with the latter Mozart's Symphonies Nos. 35-41 for RCA. He also teaches numerous aspiring conductors and is director of the Academie de Musique de Chambre de Valence.

Born in 1954 in Japan, **Shigenori Kudo** completed his musical studies in France at the Conservatoire Supérieur de Musique in Paris. His teachers have included Alain Marion and Jean-Pierre Rampal. He has won numerous international prizes in Paris and Munich and earned the First "Grand Prix" at the International Jean-Pierre Rampal Competition in 1980.

In 1978, Shigenori Kudo made his Paris debut in performance with Jean-Pierre Rampal, and the two subsequently performed throughout Europe and Japan. Mr. Kudo has appeared as soloist with the Bavarian Radio Orchestra, the Ensemble Orchestral de Paris, the Dutch Symphony Orchestra, the English Chamber Orchestra, the Franz Liszt Chamber Orchestra, the Tokyo Philharmonic, and the NHK Orchestra. He has also been heard in recital in France, Germany, Switzerland, the Netherlands, Spain, Finland, and Japan. In the chamber music world, he has performed with Victoria de los Angeles, Pierre Fournier, Marielle Nordmann, Gerard Causse, and the Trio Pasquier, and he is a regular guest at the festivals of Menton, Cadaques, Palamos, Barcelona, Nohant, Antibes, and the Festival of the Mediterranean.

Mr. Kudo made his North American debut on tour with the Lille National Orchestra in 1984. His recordings are found on the Erato, RVC, and Fontec labels.

Gerard Jarry, first violinist of the Paillard Chamber Orchestra, was thirteen years old when he was awarded the Premier Prix and the Prix d'Honneur, the highest degrees offered by the Conservatoire National Supérieur de Musique de Paris. The following year he won the Premier Grand Prix au Concours International Marquerite Long/Jacques Thibaud, and his international career was immediately launched.

Mr. Jarry joined the Paillard Orchestra as principal soloist in 1969.

All artists in this evening's concert are appearing in Ann Arbor for the first time.

Orchestra Personnel

Violins: Gerard Jarry (concertmaster), Bernadette Jarry, Francois Harmelle, Arnaud Aguergaray, Olivier Jung, Sylvie Moura, Francis Oguse; *Violas:* Laurent Jouanneau and Cecile Denielou; *Cellos:* Helene Dautry and Carlos Beyris; *Double bass:* Francois Ducroux; *Harpsichord:* Richard Siegel.

The Musical Society is extremely pleased to provide a year's subscription of Chamber Music magazine to series subscribers of our 1988-89 Chamber Arts presentations. Published by Chamber Music America, this informative publication includes in-depth articles and profiles of prominent individuals and ensembles within the world of chamber music.

Pre-concert Presentations

Make new discoveries and enjoy nuances in the performing arts with this season's series of presentations by authoritative speakers. All are free and open to the public, held in the Rackham Amphitheater one hour before the concert.

Sunday, Oct. 23 at 3:00, preceding Moscow State Symphony Orchestra

Speaker: Jim Leonard, Music Critic, Ann Arbor News; Manager, SKR Classical
Topic: *Purity in Music*

Wednesday, Oct. 26 at 7:00, preceding Royal Ballet of Flanders

Speaker: Susan Nisbett, Features Editor and Dance Critic, Ann Arbor News
Topic: *AfterImages: Writing About the Dance*

Friday, Nov. 11 at 7:00, preceding Vienna Symphony Orchestra

Speaker: Andrew Mead, Composer and Theorist, U-M School of Music
Topic: *Vienna Then and Now, or "How Did We Get Into This Mess?"*

Monday, Dec. 5 at 7:00, preceding Yo-Yo Ma, cellist

Speaker and topic to be announced.

Monday, Jan. 9 at 7:00, preceding Kathleen Battle, soprano

Speaker: Richard LeSueur, Head of Technical Services, Ann Arbor Public Library;
President of a consulting service for singers and accompanists
Topic to be announced.

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Coming Concerts

MOSCOW STATE SYMPHONY / YEVGENY SVETLANOV	Sun. Oct. 23
ROYAL BALLET OF FLANDERS	Wed., Thurs. Oct. 26, 27
<p>Special Fundraising Gala, Saturday, October 29 "Our Night of Celebration" with Leonard Bernstein and the Vienna Philharmonic</p>	
MUSICA ANTIQUA KÖLN / REINHOLD GOEBEL	Tues. Nov. 1
VIENNA SYMPHONY ORCHESTRA / GEORGES PRÊTRE	Fri. Nov. 11
Messiaen Birthday Salute: "Quartet for the End of Time"	Tues. Nov. 29
ROBERT McDUFFIE, <i>violinist</i> ; GERVASE DE PEYER, <i>clarinetist</i> ; SANTIAGO RODRIGUEZ, <i>pianist</i> ; NATHANIEL ROSEN, <i>cellist</i>	
Handel's "Messiah" / DONALD BRYANT, <i>conductor</i>	Fri.-Sun. Dec. 2-4
ASHLEY PUTNAM, <i>soprano</i> ; KATHLEEN SEGAR, <i>alto</i> ; RICHARD FRACKER, <i>tenor</i> ; STEPHEN BRYANT, <i>bass</i> ; members of the Ann Arbor Symphony	
Yo-Yo Ma, <i>cellist</i>	Mon. Dec. 5
I SOLISTI VENETI / CLAUDIO SCIMONE	Tues. Dec. 6
VIENNA CHOIR BOYS	Sat. Dec. 10
KATHLEEN BATTLE, <i>soprano</i>	Mon. Jan. 9
KLEZMER CONSERVATORY BAND	Sat. Jan. 14
MONTRÉAL SYMPHONY ORCHESTRA / CHARLES DUTOIT	Wed. Jan. 25
RADU LUPU, <i>pianist</i>	
MAZOWSZE, Polish Folk Company	Mon. Jan. 30
CANADIAN BRASS	Thurs. Feb. 2
BEAUX ARTS TRIO	Sat. Feb. 4
OSIPOV BALALAIIKA ORCHESTRA	Thurs. Feb. 9
with stars of the Bolshoi Opera	
MUMMENSCHANZ	Sat., Sun. Feb. 11, 12
NEW YORK CITY OPERA NATIONAL COMPANY	Sat., Sun. Feb. 18, 19
Verdi's "La Traviata"	
RICHARD STOLTZMAN AND FRIENDS	Wed. Feb. 22
"New York Counterpoint"	
FOLGER CONSORT & WESTERN WIND	Mon. Mar. 6
PAUL TAYLOR DANCE COMPANY	Tues., Wed. Mar. 7, 8
ISRAEL PHILHARMONIC / ZUBIN MEHTA	Tues. Mar. 14
FACULTY ARTISTS CONCERT (free admission)	Sun. Mar. 19
THE CHIEFTAINS	Wed. Mar. 22
EMERSON STRING QUARTET	Wed. Mar. 29
ALICIA DE LARROCHA, <i>pianist</i>	Thurs. Mar. 30
STUTTGART WIND QUINTET	Wed. Apr. 5
DENNIS RUSSELL DAVIES, <i>pianist</i>	
MUNICH PHILHARMONIC / SERGIU CELIBIDACHE	Thurs. Apr. 13
ST. LOUIS SYMPHONY ORCHESTRA / LEONARD SLATKIN	Thurs. Apr. 20
96TH ANNUAL MAY FESTIVAL	Wed.-Sat. Apr. 26-29
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Complete information in free color brochure, available upon request.