

UNIVERSITY MUSICAL SOCIETY

The Leipzig Chamber Orchestra

Georg Moosdorf
Music Director and Conductor

Sunday Afternoon, February 14, 1993, at 5:00
Rackham Auditorium, Ann Arbor, Michigan

PROGRAM

Sinfonia Concertante for Oboe, Cello, and Orchestra in F major . . . J. C. Bach
Allegro - Andante
Tempo di Menuetto

Jürgen Dietze, oboist
Matthias Moosdorf, cellist

Symphony No. 3 in G major Haydn
Allegro
Andante moderato
Menuetto - Trio
Finale: Presto

Concerto for Bassoon and Orchestra in B-flat major, K. 191 Mozart
Allegro
Andante ma adagio
Rondo: Tempo di menuetto

Thomas Reinhardt, bassoonist

INTERMISSION

Symphony No. 5 in B-flat major, D. 485 Schubert
Allegro
Andante con moto
Menuetto: Allegro molto
Allegro vivace

The Leipzig Chamber Orchestra is represented by Shaw Attractions, Inc., New York
The Orchestra can be heard on Eterna Records

**Sinfonia Concertante for Oboe, Cello,
and Orchestra in F major**
Johann Christian Bach (1735-1782)

Johann Christian Bach was the eleventh and last surviving son of Johann Sebastian Bach. His music is entirely unlike his father's, for it belongs to a modern style that he learned in Italy and practiced in England. After his father's death in 1750, young Christian left Leipzig for Berlin, where he lived and studied with his famous older brother, Carl Philipp Emanuel. From 1754 to 1762 he was in Italy, acquiring the new operatic style of Naples, studying the Italian instrumental forms of sonata and symphony, and even serving for two years as organist at the Milan Cathedral. In 1762 he saw opportunities in England and moved to London, where he soon launched a splendid career as a composer. His Italian operas were popular there; he gave concerts; Gainsborough painted his portrait, and the Queen appointed him her Master of Music.

His most important contribution to the history of music perhaps resulted from the encouragement and advice he gave to the eight-year-old Mozart, who visited London in 1764. In 1778 Mozart was still modeling major works after this Bach's, and in 1782 he wrote home to his father from Vienna, in a letter about his collection of fugues by Sebastian, Emanuel, and Friedemann Bach, "I suppose you have heard that the English Bach is dead? What a loss to the musical world!" His influence lasted as long as 1788, when Mozart wrote his last symphonies.

The *sinfonia concertante* is a hybrid form that flourished briefly in the eighteenth century, and the best known now are the two by Mozart. It was essentially a symphony with a group of solo instruments, as in the old *concerto grosso* that had been popular a generation or two earlier.

This *Sinfonia Concertante*, which was published for the first time in 1973, is the second one of a set of twelve that has

survived the centuries in a manuscript that is now in the British Library. It may have been widely known during the composer's lifetime, for there is slightly different copy in the old German State Library in Berlin. It is thought to have been written for performance at the concerts that Bach gave late in life, around 1779, with his childhood friend, Carl Friedrich Abel, whose father had been a colleague of the great Johann Sebastian. Abel was a virtuoso performer on the viola da gamba, which was by then almost obsolete. It is possible that he was the string soloist in the first performance of the work.

Although most of Bach's orchestral works are in three movements, this one, like many of his sonatas, has only two – *Allegro* and *Tempo di Menuetto* – with no central slow movement. The standard orchestra of the time is used: just two oboes, two horns, and strings. The second oboe sometimes joins in duets with the first, and a solo viola occasionally plays with the solo cello.

Symphony No. 3 in G major
Joseph Haydn (1732-1809)

Haydn wrote his first symphonies when the form and the very idea of the symphony were new. Symphonies and overtures were interchangeable, and, moreover, the modern distinction between orchestral and chamber music was of little significance. Haydn wrote more than a hundred symphonies, and they earned him the right to be called "the father of the symphony," for he, more than any other composer, inspired Mozart and Beethoven to invest symphonic composition with beauty and power.

The chronology of Haydn's early works is very uncertain, but it is believed that he wrote his first before 1759, the year in which he turned twenty-seven. Haydn had recently entered the service of a Bohemian nobleman, Count von Morzin, as the music director of his orchestra of sixteen musicians. He was expected to compose for it

too. A distinguished and rich Hungarian nobleman, Prince Anton Esterhazy, heard Haydn's first symphony and soon engaged the gifted young musician. Haydn began with the Esterhazys on May 1, 1761, and stayed with them for thirty years. He became Europe's most famous and honored musician, and the Esterhazys were forever proud of having discovered him.

When modern musicologists first struggled with the problem of authenticating and dating the hundreds of symphonies attributed to Haydn, the earlier works were not easily found and listed, but they were recognized fairly soon as works Haydn wrote around 1762. The early symphonies were often scored for two oboes, two horns, strings, and continuo. What distinguished Haydn's music from that of the many composers who were then working in this "modern" form is the vigor with which he carried out the new ideas of symphonic writing – stating and analyzing and even discussing them – as he did with matchless imagination.

Concerto for Bassoon and Orchestra in B-flat major, K. 191

Wolfgang Amadeus Mozart (1756-1791)

"As regards Mozart's concertos for wind instruments," writes Alfred Einstein in his classic biography, "we can deal with them in short order. They are for the most part occasional works in the narrower sense, intended to make a pleasant impression . . . all these works are simpler in structure, and the character of their melodic invention is determined by the limitations of the instruments. Not that Mozart himself felt in any way cramped. He always moved comfortably and freely within any limitations, and turned them into positive advantages. . . . [A]ll these concertos have something special about them, and when one hears them in a concert hall, which is seldom enough, one has the feeling that the windows have suddenly been opened and a breath of fresh air been let in."

The B-flat major Bassoon Concerto was written in June of 1774, in Salzburg. There is apparently no mention of this work in Mozart's letters. W. J. Turner, in his fine *Mozart: The Man and His Works*,

indicates that this work "was succeeded by two other concertos for bassoon composed a few months later (spring 1775) for a rich amateur, Baron Dürnitz, which are, unfortunately, lost." This Baron Thaddeus von Dürnitz was a well-known patron of music and was accomplished on clavier and bassoon. Mozart composed several other works for him, on commission – including the so-called Dürnitz sonata for clavier, K. 284 – but there seems to be some doubt about his willingness to pay for them, and the correspondence from Mozart's father is full of questions about this.

Einstein describes the B-flat concerto as "a work unmistakably conceived for a wind instrument, a real bassoon concerto, which could not be arranged, say, for violoncello . . . The solo portions are full of leaps, runs, and singing passages completely suited to the instrument. The work was written *con amore* from beginning to end, as is particularly evident in the lively participation of the orchestra."

Symphony No. 5 in B-flat major, D. 485

Franz Schubert (1797-1828)

It is sometimes difficult to believe that Franz Schubert lived less than thirty-two years. He wrote about 600 songs and almost 1000 more compositions – symphonies, sonatas, string quartets, operas, masses – music in almost every form that existed in his time. We even divide them into periods – early, middle, and late works. Schubert lived an extraordinarily full, long life in a short time. Mozart and Mendelssohn, in their thirty-six years, had important public careers, though very different ones, and were well-known figures in the musical world. Schubert was not altogether unknown, but he never really had a place in concert life. There is no record of a public performance of any of his symphonies until after his death.

Although Beethoven and Schubert were contemporaries, they inhabited different Viennas. Schubert had few connections with the wealthy and noble families who were for several generations involved in the careers of Haydn, Mozart, and Beethoven. Some of his friends were people of

“quality,” and he even spent two summers in Hungary as a music teacher of the Esterhazys, but for the most part he conducted his life as a Viennese of the lower classes, son of a schoolmaster and for several years one himself. It was a simple life of the kind that might later be called “Bohemian,” lived with a group of friends of his own age, many of them talented and some of them from families of means, compared with Schubert’s. They attended public musical events when they could, admired the great musicians of their time and adored Beethoven from afar.

Schubert wrote his B-flat Symphony during a few weeks in the autumn of 1816, when he was nineteen years old. It was played soon afterward by a sort of training orchestra his father had organized, at the home of a friend. The light scoring – one flute, two oboes, two bassoons and two horns, with strings – probably tells us exactly what instruments were on hand.

The music was put aside and forgotten until some fifty years later, when George Grove, the original editor of the famous *Grove Dictionary of Music and Musicians*, and Arthur Sullivan, the musician of the Gilbert-and-Sullivan team, went to Vienna to search for the lost manuscripts of the unpublished works of Schubert. Among the treasures they took home to London were this and three other symphonies.

The four movements of the Fifth Symphony follow the classical models that young Schubert had before him: Haydn, Mozart, and Beethoven. The first is a gracious *Allegro* movement and the second, a smooth and expressive *Andante con moto*. The Minuet, *Allegro molto*, is patterned directly after that of Mozart’s great G-minor Symphony, and the finale, *Allegro vivace*, is richly melodic. All but the Minuet are in variants of sonata form.

– Notes by Leonard Burkat

ABOUT THE ARTISTS

In the nearly two decades since its inception, the **Leipzig Chamber Orchestra** has achieved international renown for its innovative programming and musical excellence. Formed in 1971 by members of the Leipzig Gewandhaus Orchestra as the “Collegium Instrumentale Lipsiense,” the ensemble’s artistic challenge was to illuminate the rich heritage of neglected masterworks and encourage new composition.

Under Music Director Georg Moosdorf, the orchestra initially focused on works by Vivaldi, Telemann, Handel, and the Bachs. Today it offers many concerts dedicated to the music of the Viennese classical period: Mozart, Beethoven, Schubert, and their contemporaries. Renamed the Leipzig Chamber Orchestra in 1982, the ensemble prides itself on strict adherence to the articulation, dynamics, and agogics found in the original scores. In addition, it has offered several premieres of twentieth-century works. All told, the orchestra’s repertoire traces three centuries of European musical development.

Beyond its regular concerts arranged with the Leipzig Gewandhaus series, the ensemble has appeared at nearly all of the major German music centers, several Bach Festivals, the Dresden, Ludwigsburg and Brighton Festivals. In 1991 and 1992 it was orchestra-in-residence at Hanover’s prestigious Theatre and Music Festival. Its successful tours have included Poland and Great Britain. This season features its first Japanese and North American tours – the latter including New York’s Carnegie Hall – and a return to Great Britain. Already well-represented on Eterna Records, the Leipzig Chamber Orchestra begins recording early Haydn symphonies for the Danish “Steeple Chase” label this year.

After attending music schools in Querfurt and Potsdam, **Georg Moosdorf** studied at the Felix Mendelssohn-Bartholdy Conservatory in Leipzig. In 1958 he founded the Leipzig String Quartet, which went on to win international competitions in Budapest (1962) and Liege (1964). He has been first violinist of the Leipzig Gewandhaus Orchestra since 1960 and resigned from the Leipzig String Quartet in 1967. His private conducting studies with Arvid Jansons and Vaclav Neumann followed, and in 1971 he founded the Collegium Instrumentale Lipsiense, which became the Leipzig Chamber Orchestra in 1982. Maestro Moosdorf is regularly invited to guest-conduct several other German orchestras.



The Leipzig Chamber Orchestra
Georg Moosdorf, Music Director and Conductor

First Violins

Andreas Seidel
Stefan Arzberger
Heinz-Peter Püschel
Uwe Boge
Rudolf Conrad

Second Violins

Peter Gerlach
Tilman Büning
Kathrin Pantzier
Ludolf Kähler
Udo Hannewald

Violas

Ivo Bauer
Norbert Tunze
Katharina Dargel

Cellos

Matthias Moosdorf
Heiko Schumann

Double Bass

Eberhard Spree

Flute

Christian Sprenger

Oboes

Thomas Hipper
Holger Landmann

Bassoons

David Peterson
Gottfried Kronfeld

Horns

Jörg Brückner
Eckhard Runge

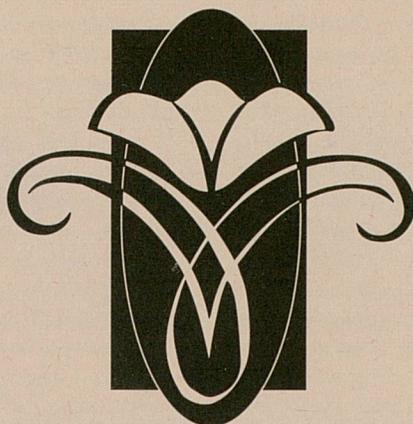
Stage Manager

Joachim Günther

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Detroit Symphony Orchestra

David Zinman, conductor

University Choral Union

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Florence Quivar, mezzo-soprano

Jonathan Welch, tenor

James Morris, bass



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