

LONG THEATRE, UNIVERSITY OF THE PACIFIC, STOCKTON, CALIFORNIA  
MARCH 15, 1987, 3:00 P.M.



presents

«I Fiamminghi»  
THE BELGIAN CHAMBER ORCHESTRA  
Rudolf Werthen, *Director*

PROGRAM

DIVERTIMENTO IN F, K. 138  
"Salsburger Sinfonie" (1772)  
Allegro  
Andante  
Rondo (presto)

WOLFGANG AMADEUS MOZART  
(1756-1791)

SUITE IN G MAJOR, OP. 40  
"Aus Holbergs Zeit" (1884)  
Prelude  
Sarabande  
Gavotte  
Andante religioso  
Rigaudon

EDVARD GRIEG  
(1843-1907)

GRAND DUO  
for violin and double bass  
Rudolf Werthen and Etienne Siebens, soloists

GIOVANNI BOTTESINI  
(1821-1889)

INTERMISSION

SERENADE IN E MAJOR, OP. 22  
Moderato  
Tempo di valse  
Vivace  
Larghetto  
Allegro vivace

ANTONIN DVORAK  
(1841-1904)

\* \* \* \* \*

"I Fiamminghi," The Belgian Chamber Orchestra, appears by arrangement with Aaron & Gordon Concert Management, 25 Huntington Avenue, Boston, MA 02116. The 1987 North American tour is sponsored in part by the Bekaert Group.

"I Fiamminghi" has made recordings for Deutsche Grammophon (PolyGram Records), EMI, Decca, and Toshiba.

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Friends of Chamber Music concerts are presented in cooperation with San Joaquin Delta College and University of the Pacific.

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School-age children of subscribers are welcome without charge. Children under ten years of age may not sit in the first five rows, and all children must sit with their parents.

### **TICKETS**

Subscriptions to the five concerts on the Friends of Chamber Music season are \$40 per person and for sale through the first concert. Subscribers are guaranteed seating at each concert.

Single tickets at \$10 per person are available at the door of each concert, but seating cannot be guaranteed.

Non-subscribers may purchase single tickets to future concerts by sending a check with a stamped and self-addressed envelope to Friends of Chamber Music, P.O. Box 4874, Stockton, CA 95204. Mail orders will be filled in order of receipt.

### **PROGRAM CAVEAT**

Due to the nature of concert scheduling and the performance, all programs are subject to change without notice.

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## PROGRAM NOTES

**INTRODUCTION:** Sometimes, concert-goers are curious as to what gives a program unity. In today's instance, there are several clues. First, all the music played today is charming and pleasant to listen to; it is music for entertainment. Second, all of the pieces are examples, in their ways, of the composer's craft, his mastery of form and knowledge of instrumentation. Third, there is the sheer delight in the display of virtuosity so beloved by 19th century performers on their various instruments. And finally, all of the pieces exhibit good spirits, gay moods.

### **SALSBURGER SINFONIE, K. 138 W.A. MOZART (1756-1791)**

Allegro; Andante; Rondo (Presto)



The Mozart scholar, Alfred Einstein, thinks that the three Salzburger Symphonies, K. 136, 137 and 138, were written for use in the salon of Count Firmian, the Governor-General of Milan, in 1772. Though only about ten minutes long, there are three movements, the first of which is in a "con brio" tempo with a brisk, broad melody portraying a lively mood. The second movement has a long-line melody, with an undulating accompaniment, which exhibits beautiful craftsmanship and a precise form. Gaiety, precision, and "lots of air" between the notes and various parts, characterize the third movement, which also contains subtle harmonic changes. The piece ends in a festive mood.

### **SUITE IN G MAJOR, OP 40, "FROM HOLBERG'S TIME" EDVARD GRIEG (1843-1907)**

Prelude; Sarabande; Gavotte; Andante Religioso; Rigaudon



This suite is Grieg's most extended work for string orchestra. Ludwig Holberg (1684-1754) was a contemporary of Sebastian Bach and founded the Scandinavian School of Writers. Three of the five movements are dances from the 18th century and Grieg's music imitates the musical idioms current in Holberg's (i.e., the Baroque) time. The Prelude or first movement has a gay mood and a long, sustained melody with a dotted rhythmic accompaniment. It uses Classical forms with repeated sections and much doubling of parts. The second, third and fifth movements, a Sarabande, Gavotte and Rigaudon, are dances from the 18th century. The Sarabande is slow and stately; the Gavotte is brisk and gay--one can actually imagine it being danced--and it has a drone bass in the mid-section while the Rigaudon, the fifth and last movement, has a very quick tempo, a folk-music feeling; but the ending is abrupt. The fourth movement is not in the old style but portrays a religious mood, as its title indicates. It has a slow but very sustained melody with a chordal accompaniment that rises to an emotional climax and then subsides.

## PROGRAM NOTES

### **GRAND DUO FOR VIOLIN AND DOUBLE BASS GIOVANNI BOTTESINI (1821-1889)**



Known as "The Paganini of the Double Bass" during his lifetime, Bottesini had a multi-faceted career that included a thorough music education in Milan; becoming known as the best exemplar of the double-bass player Europe had ever heard; being noticed and encouraged by Arturo Toscanini and becoming a conductor in his own right and director of the Lyceum Theatre in London in 1871; and finally becoming the director, until his death, of the Conservatory in Parma.

I listened to a record (#ARN 90621) of his "Double Concertante for Violin, Double Bass and Orchestra" and trust that it is one and the same as "The Grand Duo" we are hearing today. This thirteen minute piece--of rather ordinary form and structure with conventional 19th century harmony--is nonetheless a vehicle for the demonstration of fantastic virtuosic performance on the double bass. Observable will be many different kinds of bowings, extensive use of harmonics, pizzicati, playing on the strings in unusual places, and, finally, long melodies that make the double bass sound like a cello only with a deeper, more resonant tone.

### **SERENADE IN E MAJOR, OP. 22 ANTONIN DVORAK (1841-1904)**

Moderato; Tempo di Valse; Vivace; Larghetto; Allegro Vivace



In this long, five-movement piece, Dvorak subdivides the second violin and viola parts, which produces a deeper, more resonant sonority. In particular, attending to the violas will give the listener much reward. In this piece, Dvorak leans heavily on Czech folk music. The whole work is delightfully entertaining music for a stringed chamber ensemble.

The first movement has a main, lyrical melody with chordal accompaniment; the second theme has a noteworthy dotted rhythm. Catchy, well-voiced tunes, rich with the sonorities of the violas, characterize the second movement. Dvorak appears comfortable in writing for the strings: he knows what they can do. The scherzo or third movement has a vivacious tune that "goes merrily along" with melodic climaxes, pedal points, and a modest amount of polyphony. The slow movement of the Suite has a beautiful, arch-like melody with much interchange between the first and second violins. Ending the Suite is the fifth movement, which is very fast, has both homophonic and polyphonic passages, and has considerable elaboration of two themes. Just before the end there is a brief quotation of the first theme from the first movement followed by a rousing, forte reference to this movement's first theme, after which the Suite comes quickly to its close.

Duncan Courvoisier  
Humanities Department (Ret.)  
American River College  
Sacramento

**"I FIAMMINGHI"**  
**The Belgian Chamber Orchestra**

"I Fiamminghi" was the name the Italians gave to the Flemish musicians who brought musical life in the Renaissance to its zenith in both court and chapel.

The Belgian Chamber Orchestra, founded in 1958, was reorganized in 1977 under the supervision of its conductor, the distinguished violinist Rudolf Werthen. Werthen took the name "I Fiamminghi" as part of his re-establishment of the long-standing tradition of Flemish musicians in Italy.

For the past two centuries, the Belgian school of string playing has been highly regarded throughout the world. The young members of "I Fiamminghi" are all trained in this school and have all studied with Arthur Grumiaux, Andre Gertler or Werthen. The ensemble's high level of instrumental technique enables its members to perform a uniquely broad repertoire: the group is as familiar with Dvorak, Tchaikowsky, and the masterworks of the 20th century as it is with Italian baroque works and the sonatas of Rossini. In its programs, "I Fiamminghi" also features works for chamber orchestra by Belgian composers--a rich body of compositions unfamiliar to many audiences and performers.

All members of the ensemble perform on old Italian instruments; this serves to renew the bond with Italy and insure the specific sonority for which "I Fiamminghi" is renowned.

The musicians are:

Rudolf Werthen, violin  
Eric Baeten, violin  
Paul Klinck, violin  
Marc Tillema, violin  
Jozef Luyten, violin  
Dirk Vermoesen, violin  
Mark Tooten, viola  
Willy Wouters, viola  
France Springuel, cello  
Rigo Messens, cello  
Etienne Siebens, double bass

"I Fiamminghi, the Belgian Chamber Orchestra, has been one of the most widely-sought chamber orchestras in Europe since its reorganization in 1977. The ensemble returns to North America in 1987 for an encore of its 1983 tour, which included performances in Alaska, San Francisco, Chicago, New Orleans, New York City, and Washington, D.C.

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