FRIENDS OF CHAMBER MUSIC

Franz Liszt Budapest Chamber Orchestra
Janos Rolla, Concertmaster
Tuesday, October 18, 1988, 8 p.m.
Long Theatre, University of the Pacific
Stockton, California

Don Quixote Suite — J. Ph. Telemann, 1681-1767
- Overture
- Don Quixote's Awakening
- The Attack of the Windmills
- Sighs of Love for the Princess
- Sancho Panza Tossed in a Blanket
- Rosinante's Galop
- The Galop of Sancho Panza's Donkey
- Don Quixote's Repose

Divertimento in D Major, K.136 — W. A. Mozart, 1756-1791
- Allegro
- Andante
- Presto

Concerto for Two Violins and Strings in D Minor, Opus 3, No. 11 — Antonio Vivaldi, 1678-1741
- Janos Rolla and Kalman Kostyal, violinists
- Allegro
- Allegro
- Largo
- Allegro

Intermission

Serenade for Strings in C Major, Opus 48 — P. I. Tchaikovsky, 1840-1893
- Andante non troppo - Allegro moderato
- Moderato, Tempo di valse
- Elegie: Larghetto elegiaco
- Finale: (Tema Russo), Andante - Allegro con fuoco

Hungarian Dances Nos. 2, 4 and 6 — J. Brahms, 1833-1897
- Arr: F. Hidas

In this engraving by Crispyn de Passe the Elder (1564-1637), a group of students is shown singing and playing.

Don Quixote, Suite for Strings
Georg Philipp Telemann

Among the favorite musical forms in Telemann's Germany was the descriptive suite in more-or-less French style. The subject of this one is the adventures of Don Quixote as told in the novel by Miguel Cervantes.

The Suite opens with a grand Overture, the first part a pompous Largo and the second a lively contrapuntal Allegro, after which the slow opening music is recalled in altered and abbreviated form. The storytelling movements of the Suite are described in their titles.

Divertimento for Strings in D Major, K.136
Wolfgang Amadeus Mozart

In 1772, just as he turned 16, Mozart wrote a set of three charming, three-movement pieces for strings to which the title "Divertimento" was given later by someone else. In his time a Divertimento was usually a six-movement work. These three briefer compositions are thought to be short string quartets, but the writing seems to demand the multiple instruments of a string orchestra instead.

The disputes over whether they were intended for one or the other are futile; in Mozart's time, the distinction was not important and such pieces were performed by whatever forces happened to be available.

The three movements of K.136 are an Allegro whose compact main theme has great tensile strength, a tender Andante that seems to some ears to demand the added color of wind instruments, and a brilliant finale, Presto.

Concerto for Two Violins, Cello and Strings in D Minor, Op. 3, No. 11, R.565
Antonio Vivaldi

The most famous of all the Vivaldi concertos are the twelve that were published in Amsterdam as his Op. 3 ("Harmonic Inspiration") in 1711. Johann Sebastian Bach arranged six of them for other instruments, and for many years it was believed that he had composed them.

The eleventh Concerto in Op. 3 was first published in 1840 as the work of Wilhelm Friedmann Bach, but later studies proved that it was an organ arrangement by his father, Johann Sebastian Bach, of this Vivaldi concerto.

The music begins with a vigorous introduction, Allegro. A brief Adagio serves as a bridge between this and a second, larger, fugal Allegro. The middle movement, Largo, with its gentle rocking rhythm and its long-spun melody is one of the most beautiful in the entire literature of music. The concluding movement is a spirited, energetic Allegro.

Serenade for String Orchestra in C Major, Op. 48
Peter Ilyich Tchaikovsky

After Tchaikovsky composed it in 1880, he told a friend "I wrote this Serenade from inner compulsion, from the heart ... The first movement is my homage to Mozart, an imitation of his style, and I should be delighted if I thought I had even approached my model."

The first movement, "Piece in the Form of a Sonatina," begins with a slow introduction, Andante non troppos, that is recalled later in the movement. The main section, Allegro moderato, is based on two contrasting themes.

Next is a waltz, Moderato, so beautiful that Tchaikovsky's audience often demanded that it be encored. The third movement is a grave Elegy, Larghetto. The Finale's introduction, Andante, is based on a barge-haulers' work song from the Volga River region, after which comes a boisterous folk dance, Allegro con spirito.

The Serenade was performed for the first time on October 30, 1881, in St. Petersburg.

Hungarian Dances Nos. 2, 4 and 6
Johannes Brahms

Except for three Dances that are probably original compositions, all of the Hungarian Dances are elaborations of well known melodies by minor Hungarian and Gypsy composers. Johannes Brahms once explained that he had not composed the tunes but had "fattened them up" somewhat in his four-handed piano versions.

In the days of the Austrian Empire, they were known not to be folk tunes but composed entertainment music that was played in cafes, dance halls and cabarets, just as current popular music is now.

The three Dances we hear tonight, as arranged by the Hungarian composer-conductor Frigyes Hidas, are No. 2 in D Minor, Allegro non assai, derived from the Emma Csardas by Windt; No. 4 in F Minor, Poco sostenujto, based on Kalocsai Elek (or "Memories of Kalocsa" by Merty); and No. 6 in D Flat, Vivace, based on the Rosebush tune by Nittinger.

The Franz Liszt Budapest Chamber Orchestra

Concertmaster: Janos Rolla
Harpsichord: Zsuzsa Pertis
First Violin: Gyorgy Lovas (First desk)
Zoltan Tfirst
Eva Isepy
Lili Aldor
Second Violin: Kalman Kostyal (First desk)
Zsuzsa Weitsz
Peter Gazda
Gyorgy Kiss
Viola: Erno Klepoch (First desk)
Gabor Pongracz
Andras Pista
Cello: Maria Frank (First desk)
Pal Kelemen
Anna Sandor
Contrabass: Laszlo Som

The Franz Liszt Budapest Chamber Orchestra, one of Europe's most cele-

brated touring ensembles, is starting its seventh North American tour in Stockton.

The orchestra's 16 strings and harpsichord soloist perform under the direction of Concertmaster Janos Rolla, charter leader of the ensemble. In appreciation of his work, the title of "Merited Artist of the Hungarian People's Republic" was conferred upon him in 1981.

The orchestra adopted composer Franz Liszt's name to pay homage to its famous compatriot when the ensemble was founded in 1963. Since then the orchestra has become a major force in Hungary's musical life.

It performs regularly in the major European capitals and throughout the world; at prestigious music festivals, such as those at Edinburgh, Helsinki, Flanders and Montreux; and with such guest artists as Maurice Andre, Mstislav Rostropovich, Jean-Pierre Rampal and Pierre Fournier.

Since its first overseas tour in 1974, the orchestra has been acclaimed by audiences and critics in more than two hundred North American cities. It performs more than 30 concerts a year in Budapest and has a repertoire which spans the entire history of music.

The orchestra's recordings on the Angel, EMI, Erato and Hungaroton labels have won numerous awards, including the Grand Prix of the French Academie du Disque (The Golden Orpheus Award) on three separate occasions. It has twice been awarded Record of the Year awards in Hungary.

Exclusive Management: Harold Shaw Attractions Inc., 1900 Broadway, New York, NY 10023

Friends of Chamber Music 1988-89 Season
Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music

Franz Liszt Budapest Chamber Orchestra
Tuesday, October 18, 8 p.m., Long Theatre, UOP

Guarneri String Quartet
Thursday, November 3, 8 p.m., Long Theatre, UOP
Underwritten in part by a generous grant from the City of Stockton

Coull String Quartet
Sunday, February 5, 3 p.m., Faye Spanos Concert Hall, UOP

Musical Offering
Sunday, March 5, 3 p.m., Temple Israel, 5105 N. El Dorado St.

The Bowdoin Trio
Sunday, April 30, 3 p.m., Faye Spanos Concert Hall, UOP
Underwritten in part with funds provided by the Western States Arts Federation, California Arts Council and National Endowment for the Arts

To Our Audience

Use of cameras and recording devices, and smoking in the lobby and auditorium, are prohibited.

Latecomers will not be seated until a suitable break.

Please disengage pagers and electronic watches.

UOP students are admitted free on space availability.
Piano provided by the UOP Conservatory of Music.

Programs are subject to change without notice.

Tickets

UOP Box Office: Long Theatre, 1040 Stadium Drive, Stockton, California 95211, 209/946-2474, Monday-Friday 10:00 a.m. to 5:30 p.m., Saturday 10:00 a.m. to 2:00 p.m.

Ticketron: 1/486-7469

Single $12 ($4 Children), Season $40

Advance tickets may be purchased with Visa, MasterCard or personal checks at the box office until two hours prior to the performance, at which time ticket sales are cash only.

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Friends of Chamber Music is grateful to ***Michelle Manos Inc.*** *for the design and production of the 1988-1989 printed program, to* ***American Savings and Loan Association*** *for the printing of the program, to* ***Stockton Savings and Loan Association*** *for the printing of our tickets, and to the* ***Ramada Inn*** *for special courtesies to our artists.*