FRIENDS OF CHAMBER MUSIC

Munich Chamber Orchestra
Hans Stadlmair, Conductor
Andrea Griminelli, Flute
Sunday, March 29, 1992, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

Divertimento in F major, K. 138 Allegro Andante Presto	**Wolfgang Amadeus Mozart**
Five Deutsche (German Dances) and Seven Trios with Coda, D. 90	**Franz Schubert**
Capriccio for Solo Flute and 15 Strings	**Hans Stadlmair**
— Intermission —	
Adagio and Fugue in G minor	**Franz Xaver Richter**
Flute Concerto in G major, Op. 29 Allegro Andante non troppo moderato Rondo - Allegro	**Carl Stamitz**

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This concert is partially underwritten by a generous grant from the City of Stockton.

Munich Chamber Orchestra

Hans Stadlmair, Conductor

Violin I
Slobodan Fio, Concertmaster
Wladimir Astrachanzew, Assistant Concertmaster
Page Woodworth
Bernhard Jestl
Romauld Kozik

Violin II
Mario Korunic, Principal
Eri Nakagawa
Mary Mader
Wera Treumann-Jestl

Viola
Kelvin Hawthorne, Principal
Maria Voigt
Stefan Berg

Cello
Peter Bachmann, Principal
Michael Weiss
Benedikt Jira

Bass
Eugen Kalisch, Principal

Since it organized in 1950, and since 1956 under Artistic Director Hans Stadlmair, the Munich Chamber Orchestra has given more than 4,000 concerts in Germany and abroad. Many of the world's most renowned artists have performed with it, including Maurice Andre, Ruggiero Ricci and Dietrich Fischer-Dieskau.

The New York Times called the Munich Chamber Orchestra "a superb group," and the San Francisco Chronicle said there are few who "pay as close attention to careful phrasing, dynamics, rhythmic integrity and balance as this orchestra."

The orchestra's extensive repertoire is an eclectic mix of rarely performed music, contemporary works written for the orchestra, and the great classics drawn from the baroque, classical and romantic periods.

It has performed this music internationally on concert tours of South America, the Soviet Union, throughout Asia, Canada and the United States. Last year it played return concerts in France, Spain, Belgium and the Netherlands and in Japan.

In Munich it is a long-standing institution, acclaimed for its seasonal concert series, Summer Festival and Serenade concerts. Stadlmair has been a guest conductor at the annual Salzburg Music Festival since 1976.

The soloist is the prize-winning young Italian flutist Andrea Griminelli, who has studied under Jean-Pierre Rampal at the Paris Conservatory and John Galway.

Griminelli, winner of the prestigious Prix de Paris award, will be heard in one of Hans Stadlmair's own works, the Capriccio for Solo Flute and 15 Strings, and in the Carl Stamitz Flute Concerto in G Major.

The Munich Chamber Orchestra also is acclaimed for its recordings for Bavarian Radio and for Deutsche Grammophon, Decca, Teldec and other recording companies.

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Program Notes

Divertimento in F major, K. 138
Wolfgang Amadeus Mozart (1756-1791)

The *Divertimento in F major, K. 138* is the last of three divertimenti that were written in Salzburg in 1772, and are sometimes referred to as "The Salzburg Symphonies." The composer had recently turned sixteen and had just returned from an acclaimed tour of Italy.

The three short movements are in the light-hearted vein of the occasional piece. Yet it contains motifs which are reminiscent of those heard in the composer's later works, simply without the broader development which would come later. The opening *Allegro* is cast in a succinct sonata form; it spotlights the first violins, who engage in a spirited exchange of melodic material. The *Andante* second movement is in an Italianate style and exhibits the spirit of a dramatic aria. This is a graceful movement without a hint of the darker emotions which often infiltrate Mozart's slow movements. The *Divertimento* concludes with a vivacious *Presto,* built upon a rondo structure.

Five Deutsche (German Dances) and Seven Trios with Coda, D. 90
Franz Schubert (1797-1828)

In the year 1813, at the age of sixteen, Franz Schubert produced more music than most composers today produce in a lifetime. That year alone the composer created his first symphony, twenty-five choral works, twelve songs, 5 piano pieces, and twelve chamber works, including a wind octet, a wind nonet, five string quartets and the *Five German Dances and Seven Trios with Coda, D. 90.* As rapid writers as Bach, Handel and Haydn were, none of them ever showed a feat of fecundity such as this. Indeed, having died at age 31, his short creative period of eighteen years produced over one thousand works.

The *Five German Dances and Seven Trios with Coda,* which follow the traditional style of similar compositions by Haydn and Mozart, show melodic and harmonic characteristics pointing to the mature Schubert. They were written for strings only, probably because that was all that was available on the occasion for which they were produced.

The second trio of the first of these dances is noteworthy for its viola solo, an unusual feature of that period. Schubert played the viola himself, and it is probable that he wrote this solo passage for his own performance. The coda is also unusual in its extension and interesting pedal effect.

Capriccio for Solo Flute and Fifteen Strings
Hans Stadlmair (Born May 3, 1929, in Neuhofen, Austria)

Hans Stadlmair studied conducting, composition and violin in Vienna. In 1952 he continued his studies in composition with Johann Nepomuk David in Stuttgart. In addition to the wide recognition he has received as a conductor, Mr. Stadlmair has received numerous awards and honors as a composer.

Written in 1990, the *Capriccio for Solo Flute and Fifteen Strings* received its world premiere performance at the *Herkulessaal* in Munich on February 6, 1992, at one of Munich Chamber Orchestra's subscription concerts; as in today's performance, Andrea Griminelli was the soloist. Mr. Stadlmair's *Capriccio* is heard for the first time in America on the current tour of the Munich Chamber Orchestra.

The composer has provided the following analysis of his piece:

"Through several sections the tempo changes incrementally, going from slow-paced tranquility to fast, agitated passages of virtuosic character.

Without ever repeating itself, the melody grows, expanding from the most minute tonal steps to encompass the total expanse of the flute's tonal spectrum. The harmonic structure provides a traversal from dark to light. Individual solo string players provide counterpoint to the soloist's proceedings in dancelike, capricious manner. Indeed, the constant interweaving of the fifteen string parts always provides a colorful background to the flute's discourse."

Adagio and Fugue in G minor
Franz Xaver Richter (1709-1789)
and
Flute Concerto in G major, Op. 29
Carl Stamitz (1745-1801)

Franz Xaver Richter was one of the masters of the "Mannheim School" of Johann Stamitz. The chief contributions of the Mannheim composers lie in their historical position as forerunners of the Classical period, as well as their establishment of the basic tenets of the modern symphony and chamber music.

This short but impressive work by the Bohemian master Richter is introduced by an *Adagio.* The *Fugue* is based on a chromatically descending theme. Accompanied by a continuous, sequence-like counterpoint, this theme structure is typical of Richter and of the Mannheim style in general. In the slow middle section the *fugue* resounds a second time.

Carl Stamitz—son of the famous leader of the Mannheim Orchestra, Johann Stamitz (1717-57)—was a talented performer on string instruments, traveling widely throughout Europe as a virtuoso violinist, violist and viola d'amore player. As a composer, he is regarded as the leading member of the second generation of the Mannheim School.

The *Flute Concerto in G major, Op. 29* is one of the seven he wrote for that instrument. First published in The Hague in an undated edition, it is believed to have been written around 1777.

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FRIENDS OF CHAMBER MUSIC 1991-92 SEASON

Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music in the Faye Spanos Concert Hall at UOP

Los Angeles Piano Quartet
October 6, 1991, 3:00 p.m.

Fine Arts String Quartet
November 10, 1991, 3:00 p.m.

Takacs
February 23, 1992, 3:00 p.m.

Munich Chamber Orchestra
March 29, 1992, 3:00 p.m.

Festival of Winds
May 3, 1992, 3:00 p.m.

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Please disengage pagers and electronic watches.

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Concert programs are subject to change without notice.

Seating is unreserved for the 1991-92 season.

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