TWENTY-NINTH SEASON
SECOND CONCERT

Houston Friends of Music
and
Shepherd School of Music

Rice University • P. O. Box 1892 • Houston, Texas 77251

PRESENT THE

Paillard Chamber Orchestra

Shigenori Kudo - *flute soloist*

Jean-Francois Paillard - *Conductor*

Gerard Jarry - *violin--concertmaster*

Bernadette Jarry - *violin*
Francois Harmelle - *violin*
Arnaud Aguergaray - *violin*
Olivier Jung - *violin*
Sylvie Moura - *violin*
Francis Oguse - *violin*

Laurent Jouanneau - *viola*
Cecile Denielou - *viola*
Helene Dautry - *cello*
Carlos Beyris - *cello*
Francois Ducroux - *double bass*
Richard Siegel - *harpsichord*

THURSDAY, OCTOBER 27, 1988

Hamman Hall **8:00 P.M.** **Rice University**

PROGRAM

THURSDAY, October 27, 1988

Suite No. 2 in B minor, BWV 1067 **JOHANN SEBASTIAN BACH**
1685-1750

Ouverture
Rondeau
Sarabande
Alternativement Bouree 1 et 2
Polonaise
Menuet
Badinerie

Violin Concerto in A minor, BWV 1041 **JOHANN SEBASTIAN BACH**
1685-1750

Allegro
Andante
Allegro assai

INTERMISSION

Flute Concerto in D minor, WQ 22 **CARL PHILIPP EMANUEL BACH**
1714-1788

Allegro
Un pocco Andante
Allegro di molto

Concerto for 3 Violins in D major, BWV 1064 **JOHANN SEBASTIAN BACH**
1685-1750

Allegro
Adagio
Allegro

The Suite No. 2 in B minor was last performed in March, 1977 by the Czech Chamber Soloists. The Concerto for 3 violins in D major was last performed in November, 1978 by the Paillard Chamber Orchestra.

The Paillard Chamber Orchestra is represented by
Mariedi Anders Artists Management Inc., 535 El Camino del Mar, San Francisco, CA 94121

Houston Friends of Music express gratitude for the support of Channel 8

HOUSTON PUBLIC TELEVISION

Photographing and sound recording are prohibited.
We further request that audible paging devices not be used during performances.
Paging arrangements may be made with ushers.
If it is anticipated that tickets will not be used, subscribers are encouraged to turn them in for resale. This is a tax-deductible donation. Call 527-4933.

HOUSTON FRIENDS OF MUSIC is a non-profit organization dedicated to the presentation of chamber ensembles with national and international reputations and to the development of new audiences.

BENEFACTORS

Dr. Edith F. Bondi
Caduceus Foundation, Inc.
Dennis & Susan Carlyle
Cultural Arts Council of Houston
Dr. & Mrs. Grady L. Hallman
National Endowment for the Arts
Barbara M. Osborne
Dr. Meyer L. Proler
Seymour & Shirley Wexler

PATRONS

Benno J. Bauer, Jr.
Lutz & Mariel Birnbaumer
Mr. & Mrs. Emory T. Carl
Dr. & Mrs. D. A. Freedman
Alex & Ann Goldstein
Barbara Kauffman
Nora Klein, M.D.
Marcella & Tomas Klima
Dr. & Mrs. J. P. Lauzon
W. H. Mannheimer
Jack & Julia Mazow
David Parsons
H. Irving Schweppe, Jr., M.D.
Mr. & Mrs. A. O. Susholtz
Steven J. Tillinger
Margaret Waisman & Steven Callahan
Drs. A. & J. Werch

SPONSORS

Vlasta & Ervin Adam
James & Carolyn Alexander
Barbara & Jim Butler
Drs. Chester & Jamie Cochran
Kent & Jan Coleman
Dr. & Mrs. Joel Cyprus
Fred Y. Durrance
Ann Fairbanks
Dr. Judith Feigon & Nathan Goldman
John & Marilyn Flynn
Lila-Gene George
Harlan Hall
Drs. Fred & Eva Haufrect
H. Blandin Jones & Nancy Boothe
John S. W. Kellett
Mr. & Mrs. Wendel D. Ley
Mrs. Helen Mintz
Daniel & Karol Musher
Mr. & Mrs. Arthur Newman
Stephanie L. Normann
Stephanie L. Normann
Mario & Ruth Paglia
Mr. & Mrs. Nathan M. Pryzant
Elizabeth G. Reynolds
Richard & Eva Rosencranz
Mary S. Schoettle
Malcolm & Horty Sher
Robert & Natalie Thrall
C. J. Velzeboer
Irving & Ida Wadler
Robert & Edith Zimm

CONTRIBUTORS

Ralph A. Anderson
Francisco Aviles-Roig, M.D.
Stephen & Paula Baker
J.H.U. Brown
Mr. & Mrs. Albert Caselli
Lawrence & Alice Cowles
Carter D. Crawford
Doris M. Curtis
John W. Eagleton
Lloyd E. Elliott, Jr.
Milton & Dixie Feiner
H. L. Frissell
J. S. Fulton
Arthur Ginzbarg
Beverly I. Hawkins
Robert D. Hawthorn
Robert W. Hill
Mrs. Johannah Hoffman
Mr. & Mrs. Walter R. Kaye
William P. Landfield, Jr.
M. A. Modelski, M. D.
Joseph Paderewski
Marilyn Pollack
Ann & Hermann Rath
David & Jeanne Saletan
Dr. & Mrs. Douglas Tsuchida
Dr. & Mrs. Stanley Weitzner

BOARD OF DIRECTORS

Ervin Adam
James Alexander
Francisco Aviles
Ira J. Black
Kent Coleman
Carter Crawford
Elmer Eisner
Ann Fairbanks
Arthur S. Ginzbarg
Harvey L. Gordon
Michael Hammond
Constance Holford
Barbara Kauffman
Tomas Klima
Daniel Krohn
Thomas Littman
George Mannheimer
Jack B. Mazow
Daniel Musher
Roberta W. Newman
David G. Parsons
Mary Schoettle
Steven J. Tillinger
Marsha Tsuchida
Irving Wadler
Margaret Waisman
Seymour Wexler

FRIEND OF MUSIC OFFICERS

President.....Jack B. Mazow
Vice Presidents.....Ann Fairbanks, Marsha Tsuchida, Elmer Eisner, Daniel Krohn
Secretary.....Francisco Aviles
Treasurer.....Steven J. Tillinger

Donations made in the memory of Mozelle Edelstein Schiff

Mr. & Mrs. A. O. Susholtz • Shirley and David Toomim • Mrs. Nettie Robinowitz

Paillard Chamber Orchestra

The Paillard Chamber Orchestra is a permanent ensemble consisting of seven violins, two violas, two celli, a double bass and a harpsichord. They perform programs and recordings which include works from the baroque through the contemporary eras.

Founded in 1953 by the French conductor and musicologist Jean-Francois Paillard, the Paillard Chamber Orchestra has played a leading role in the revival of the music of the 17th and 18th centuries. Their recording of Johann Pachelbel's Canon in D was named Classical Album of the Year, and Jean-Francois Paillard Artist of the Year, by **Billboard**, and has brought international popularity to this previously little-known work.

In its most famous incarnation, their arrangement of the Pachelbel Canon (which has been released on four separate recordings) is coupled with the Friedrich Fasch Concerto in D for Trumpet and Two Oboes, featuring Maurice Andre as soloist. This artistic pairing has also yielded recordings of works for trumpet and orchestra by Joseph and Michel Haydn, Hummel, d'Indy, and the Bach Brandenburg Concertos, which also features Jean-Pierre Rampal as flute soloist. In addition, The Paillard Chamber Orchestra can be heard on **Rampal Plays Bach** (RCA Red Seal).

Since the release of their first recording, **Eighteenth Century French Music** in 1953, the Paillard Chamber Orchestra has made more than 200 recordings and won at least 22 Grands Prix du Disque. Among their recordings on such major labels as RCA and Erato are **Scarlatti: Concerti Grossi; Telemann: Musique de Table; Vivaldi: Concertos for Cello; Cimarosa: Oboe Concerto; and Bach: Orchestral Suites.**

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 Superieur de Musique de Paris. The following year he won the Premier Grand Prix au Concours International Marguerite Long/Jacques Thibaud. He was immediately launched upon an international career.

Gerard Jarry joined the Paillard Chamber Orchestra as principal soloist in 1969.

JEAN-FRANCOIS PAILLARD studied with such eminent masters as Norbert Dufourq, Igor Markevitch and the late Edward Lindenberg. Visiting the great music libraries of Europe, he unearthed many forgotten baroque masterpieces, which now constitute the basis of the Paillard Chamber Orchestra's repertoire and many of which 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, among them "La Musique Francaise Classique," that have received wide acclaim by musicologists.

In addtion to his activities with the Paillard Chamber Orchestra, Jean-Francois Paillard leads an independent conducting career and has conducted such orchestras as 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, with whom he has recorded Mozart's Symphonies Nos. 35-41 for RCA.

Paillard teaches numerous aspiring conductors and is director of the Academie de Musique de Chambre de Valence.

SHIGENORI KUDO was born in 1954 in Japan, and completed his musical studies in France at the Conservatoire Superieur de Musique in Paris. His teachers have included Alain Marion and Jean-Pierre Rampal.

Mr. Kudo's numerous international prizes include the 1st Grand Prix in the Paris international competition (1978), a "Premier Prix" at the Paris Conservatoire (1979), 3rd prize at the Munich International Competition (1979), and the First "Grand Prix" at the international Jean-Pierre Rampal competition in 1980.

In 1978, Shigenori Kudo made his Paris debut in performance with Mr. Rampal, and they performed subsequently throughout Europe and Japan. Mr. Kudo has appeared as soloist with the orchestra and in chamber music. He is a regular guest at the festivals of Menton, Cadaques, Palamos, Barcelona, Nohant, Antibes, and the Festival of the Mediterranean.

Shigenori Kudo made his North American debut on tour with the Lille National Orchestra in 1984. He records for the Erato, RVC, and Fontec labels.

PROGRAM NOTES

JOHANN SEBASTIAN BACH (1685-1750) was a fifth generation composer; his sons and grandsons were also musically active. He was famous in his day as an organist noted more for his improvisational skills than for his abilities as a composer. His compositions reflected his various employments. When he was employed as a church musician, he produced organ music and sacred cantatas. While employed at a secular court, he wrote instrumental music such as sonatas, concerti, partitas, and suites.

The suite is one of the primary instrumental forms of Baroque music. It is a collection of several movements, dancelike in character, which are usually in the same key. The opening movement, an introduction, is often in the older style of the French overture with its double-dotted rhythm moving at a stately pace. This first movment served as a signal for the audience to quiet down and provided an entrance procession for the nobility. Most of the dance movements are constructed in binary form. Typical dances are the allemande, courante, sarabande, gigue, minuet, bouree, gavotte, passepied, polonaise, and rondeau. The badinerie (banter), an unusual addition to a suite, is especially virtuosic for the flutists, and functions as a built-in encore to this work.

It is uncertain exactly when the **Overture (Suite) Number 2** (BWV 1067) for flute, strings, and basso continuo was written, but it was certainly before 1729. It is interesting to note that Bach himnself titled this work an overture, perhaps because of the opening movement, not a suite or partita, as was customary with orchestra suites at that time.

J. S. Bach probably wrote at least six violin concerti, but only three have survived intact. The others may have been among the music his son, Wilhelm Friedemann, inherited and carelessly sold or gave away. It was during his employment at Cothen (1717-1723) that Bach was at his most productive in the genre of instrumental music. Prince Leopold had a 17-piece orchestra which Bach conducted and for which he had the opportunity to write. **The Concerto in a Minor for Violin** (BWV1041) was written when Bach was the court conductor to Prince Leopold. This concerto was later used as the basis for BWV 1058, a harpsichord concerto. The **Allegro moderato** is essentially contrapuntal in nature. Though it opens with a proclamatory statement, it continues with pervasive counterpoint whose harmonies are spun out in the subtle twists and turns of the melody. The **Andante** in C major, is built on an ostinato, or repeated bass figure, over which the strings provide a chordal accompaniment. Expressive nuance, both in rhythm and melody, is at the heart of this movement. The **Allegro assai** returns to a complex contrapuntal texture in which the fugal technique is most prominent.

CARL PHILIPP EMANUEL BACH (1714-1788) was the second son of Johann Sebastian and Maria Barbara Bach. He is the most famous of the Bach children for both his keyboard abilities and his work as a theorist. His formal musical positions were in Berlin and Hamburg. He was proud to have studied keyboard technique and composition solely with his father. His formal education included a law degree from the University of Leipzig. In 1738 C.P.E. Bach took a position as harpsichordist with Crown Prince Frederick of Prussia. He remained in his service for thirty years. Being a flutist of some renown, Frederick was impressed with the chamber works that Bach had written, especially those for the flute.

The **Concerto for Flute in d Minor** (Wq. 22) (1746-47, revised 1775) by C. P. E. Bach is a transcription of his **Harpsichord Concerto in d Minor.** The concerto is in the familiar fast-slow-fast arrangement of movements. The first movement reflects J. S. Bach's influence in its contrapuntal treatment and predictable harmonies. The **Un poco andante** in D major is possibly the most poignant, memorable movement in this work. The treatment of the solo flute melody reflects the rhythmic contrasts and modulations which were daring for the time, though not unusual for C. P. E. Bach. The emotional and dramatic nature of this movement is representative of the **empfindsamer stil** (sentimental style) for which C. P. E. Bach is primarily responsible. The quick **Allegro di molto** is a bravura movement for the flute, the strings providing the rhythmic and harmonic framework in a largely homophonic texture.

It is believed that in Cothen between 1730-1733 J. S. Bach wrote the first concerti for harpsichord, using transcriptions of violin concerti. **The Concerto for 3 Violins in D Major,** (BWV 1064), the original of which is lost, is believed to be the model for the **Concerto for 3 Harpsichords in C Major** (also BWV 1064). However, it is from the Harpsichord work that musicologists have reconstructed the violin version. To complicate the origins of this work even further, it is thought that the original Bach version of this concerto was a reworking of a piece by another composer. Nevertheless, this majestic and forceful work is very effective. This concerto, in contrast to the solo violin concerto above, is more like the older concerto grosso. It consists of a solo group of instruments, the concertino, playing against the orchestral group, or tutti. Normally in the concerto grosso, the fast movements make use of clear-cut ritornelli, repeated or refrain sections, which alternate with the concertino. However, in the first movement of this concerto, relationships between the concertino and tutti are more subtle, less rigid. The groups are still polarized and concerted against one another, with refrain material which answers certain formal considerations, but the contrast is not as obvious. The **Adagio** is in the relative minor key of b. Here the tutti and concertino alternation is more obvious. On the whole, the counterpoint is kept to a minimum to allow the melody to be heard. The detailing of the voices in the solo group is very precise. At times the melody is gently passed from one instrument to another. Other occasions find a thick contrapuntal harmonic display in the three solo voices. The **Allegro** opens with a fugal subject in D major. Once again busy counterpoint prevails even though the subject is not treated in true fugue fashion. The perpetual motion of the rhythm, typical in Baroque music, adds to the dancelike character of the piece.

Notes by Lisa Carol Hardaway

HOUSTON'S CLASSIC CHOICE

KUHF 88.7 FM
. . . in the car
. . . at the office
. . . at home
Radio for your way of life.

YOUR KIND OF MUSIC.
Inspired melodies to compose your thoughts. And lift your spirits. The classic approach to stress management. While you work. Drive across town. Jog in the park. Relax with a good book.

YOUR KIND OF NEWS.
Explore the complex and fascinating world around us. Comprehensive news reports. Thought-provoking commentaries. Entertaining features. National Public Radio's award-winning *Morning Edition* and *All Things Considered.*

YOUR KIND OF RADIO.
Tune in to discover KUHF 88.7FM. Magnificent music. Award-winning news. 100,000 watts stereo. Commercial-free *public* radio without interruption 24 hours a day. Radio for your way of life.

To receive a complimentary copy of KUHF's Monthly Program Guide please call 748-KUHF.

Listener-supported radio from the University of Houston.

KUHF**88.7FM**
HOUSTON'S CLASSIC CHOICE

Amati Violin Shop

Specializing in the sale of violins, violas, violoncellos and their bows.
- Professional instrument makers
- Fine repairs and restorations
- Appraisals
- Now handling consignments

Amati Violin Shop, Inc. 2472 Bolsover, Suite 268
Houston, Texas 77005 (713) 522-1707

Wadler-Kaplan Music Shop, Inc.

"Houston's Largest Selection of Sheet Music"

PIANO • VOCAL • INSTRUMENTAL
CHAMBER MUSIC

3907 South Main 529-2676

See Us For Unique Musical Gift Items

Downtown—
Main at Rusk

Texas Commerce Bank

Member FDIC

ICONOGRAPHY

Cards

2480 Bolsover Houston, Texas 77005
713/529.2630

RIVER OAKS BOOKSTORE

BOOKS ON THE ARTS

WE SPECIALIZE IN SERVICE

520-0061

1987 W. GRAY • HOUSTON

O_2 & Home Sickroom Equipment
Fine Pharmaceutical
Surgical Supplies

MARTIN SURGICAL SUPPLY

HOUSTON - Ph. 861-7000
SAN ANTONIO - PH. 271-0000

Guitar Gallery of Houston, inc.

Classical & Accoustic Guitars
Accessories • Strings
Instructinal Videos • Sheet Music
Private Lessons in All Styles of Guitar
Jazz & Classical Artists
Available for Hire

1401 Richmond Avenue 528-5666

COMPLIMENTS OF

COASTAL MEDICAL & SURGICAL SUPPLY COMPANY, INC.

Jan Karon **Violin Atelier**
Maitre Luthier
9206 Ilona Lane
Houston, TX 77025
(713) 665-7396

COMPLIMENTS

OF

COLUMBIA COMPANIES

HOUSTON FRIENDS OF MUSIC 1988-1989 SEASON

Thursday, Sept. 22, 1988..... Guarneri Quartet
Thursday, Oct. 27, 1988..... Paillard Chamber Orchestra with Shigenori Kudo, flute
Tuesday, Nov. 22, 1988..... The Saturday Brass Quintet
Wednesday, Dec. 7, 1988.. Kalichstein, Laredo, Robinson Piano Trio with David Jolley, horn
Thursday, Jan. 12, 1989..... Deseret Quartet
Tuesday, Feb. 7, 1989..... Shanghai Quartet
Thursday, March 2, 1989..... Aspen Wind Quintet
Wednesday, March 29, 1989..... Tokyo Quartet
Thursday, May 4, 1989..... Orford Quartet

Now that your investments require more thought,

Kidder, Peabody offers a wealth of services and products for the wealthy investor. Consider our brokerage account that saves you time while earning you money. We thought of the Kidder, Peabody Premium Account so you could think about other things.

Or consider our fixed income products such as CATS, CIBs and Option Tender Bonds. Some are taxable; others are tax free. All provide strong market yields with solid security.

Or even consider our retirement programs that are designed to meet you needs by our specialists.

For more information on how Kidder, Peabody can be of service call James N. Manley, VP at (713) 751-7617.

Kidder, Peabody & Co.
Incorporated
Quality people. Quality ideas.

HOUSE *of* COFFEE BEANS
in the Village
Houston's original coffee store since 1973

The finest coffee beans from all over the world, roasted fresh for you right here in Houston. Come by for a fresh-brewed sample six days a week, and take a look at our teas, coffeemakers and other intriguing items.

2520 Rice Boulevard • 524-0057 • 10 - 6 Monday - Friday, 10 - 5 Saturday

Official Airline of the Houston Friends of Music for the 1988-89 Season.

CONTINENTAL