



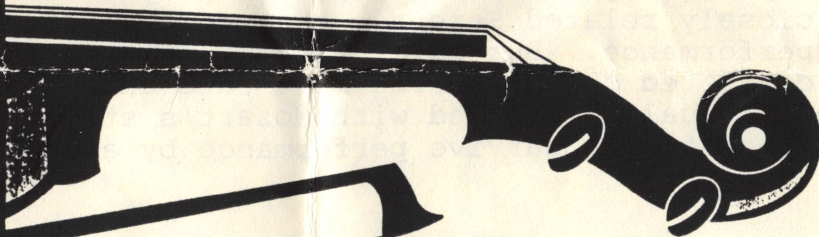
University of Alberta
Department of Music

Academy Strings

Norman Nelson, conductor

Saturday, November 29, 1986
8:00 p.m.

Convocation Hall
Old Arts Building



PROGRAMME

DIVERTIMENTO IN D MAJOR, OP.2, NO.5

J. HAYDN

1. Presto 2. Menuetto 3. Largo Cantabile 4. Menuetto 5. Presto

Written sometime before 1794, this work (shorn of its horn parts by a publisher's hack) appeared in the earliest printed collections of Haydn's string quartets. It was in this guise that the music became widely known -- this evening we hear it in its original form. Its style is simple and happy, with melodies reminiscent of Austrian folk songs: a style which, according to one eyewitness, won the composer 'the increasing favour of amateur musicians, so that he became recognized everywhere as a genius'. But if this serenading divertimento is the work of a genius, what would those same enthusiasts make of the technical and emotional maturity of Haydn's work of the next decade and beyond?

DIVERTIMENTO IN B FLAT MAJOR, K. 137 (1772)

W. A. MOZART

1. Andante 2. Allegro di Molto 3. Allegro Assai

The composer was sixteen years old when he wrote this music early in 1772. By that time Mozart was a veteran composer of eleven years and the brilliance and (more or less submerged) melancholy that characterized his style are already in evidence. The title 'Divertimento' is not the composer's own, a fact which gives rise to considerable discussion as to exactly what kind of work this is and what kind of ensemble should perform it. In Mozart's day a Divertimento was a predominantly lighthearted piece consisting of up to nine movements (thus resembling the Suite) to be played by a small group, one player to a part. It was the closely related Serenade that called for orchestral performance. But earlier Austrian Divertimentos frequently consisted of only three movements and the present work (although usually included with Mozart's string quartets) can certainly survive performance by a chamber orchestra.

INTERMISSION

DIVERTIMENTO FOR STRING ORCHESTRA (1939)**BELA BARTOK**

1. Allegro non Troppo 2. Molto Adagio 3. Allegro Assai

This work was commissioned by Paul Sacher, conductor of the Basle Chamber Orchestra, a group which gave many first performances of Bartok's works under the auspices of the International Society for Contemporary Music. The composer wrote, On August 18, 1939, 'luckily the work went well, and I finished it yesterday'. Bartok was keenly aware of Europe's catastrophic sliding into World War II but those external events had little effect on the overall character of this music. Full of carefree spontaneity and jolliness in the outer movements, the Divertimento is one of the most approachable and least problematic of the composer's works. If there is a hint of the somber despair to be felt later in the year, it is heard in the introspective overtones of the second movement.

Program notes by Michael Bowie

ACADEMY STRINGS

Members 1986-87

conducted by Norman Nelson

VIOLINS IAnne Kenway
Martin Berger
John Radosh
Hsing JouVIOLASStephen Collins
Glen Archibald
Eileen LeeBASSESPaul Polushin
Mark SimpsonVIOLINS IICathy Boehm-Eichner
Lois Harder
Dan Huget
Blair NeufeldCELLOSMark Eeles
David Wright
John Cockell
Paul RadoshHORNSLaszlo Klein
Susan Klein

