NINETEENTH SEASON
SECOND CONCERT

Houston Friends of Music, Inc.
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PRESENT THE

Jean-François Paillard Chamber Orchestra

Jean-François Paillard, conductor
Gérard Jarry, violin
Brigitte Angelis, violin
Anne Postansque, violin
Catherine Gabard, violin
Izumi Oguchi, violin
Francis Oguse, violin
Raymond Glatard, viola
Pierre Franck, viola
Markus Jenni, cello
Patrick Gabard, cello
Dominique Desjardins, bass
Laure Glatard, harpsichord

Hamman Hall Wednesday, November 1, 1978 8:00 P.M. Rice University
PROGRAM

Sixième Concert en Sextour................................................. Rameau

La Poule
Menuets 1 and 2
L’Enharmonique
L’Egyptienne

Pièces pour Viole......................................................... Caix D’Hervelois

Prélude
Allemande
La Digny, Musette
La Monguichet
Soloist: Raymond Glatard

Six Epigraphes Antiques (Orchestration J.-F. Paillard)........... Debussy

Pour invoquer Pan, dieu du vent d’été
Pour un tombeau sans nom
Pour que la nuit soit propice
Pour la danseuse aux crotales
Pour l’Egyptienne
Pour remercier la pluie au matin

Intermission

Concerto for Two Violins in D Minor, BWV 1043.................. Bach

Vivace
Largo, ma non tanto
Allegro
Soloists: Gérard Jarry and Brigitte Angelis

Canon for Three Voices.................................................. Pachelbel

Concerto for Three Violins in D Major, BWV 1064.............. Bach

Allegro
Adagio
Allegro
Soloists: Gérard Jarry, Catherine Gabard, Brigitte Angelis

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

HOUSTON FRIENDS OF MUSIC NINETEENTH SEASON
HOUSTON FRIENDS OF MUSIC/ SHEPHERD SCHOOL OF MUSIC SECOND SEASON
October 19, 1978 ......................................................... Prague String Quartet
November 1, 1978 ......................................................... Paillard Chamber Orchestra
December 10, 1978 ......................................................... Friedman, Vardi, Silberstein String Trio
January 10, 1979 ......................................................... Shepherd Woodwind Quintet
February 1, 1979 ......................................................... Tel Aviv String Quartet,
with Yona Ettlinger, Clarinet
March 1, 1979 .......................................................... Baroque Music Masters
March 21, 1979 .......................................................... Vermeer String Quartet
April 11, 1979 .......................................................... Borodin String Quartet

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THE JEAN-FRANÇOIS PAILLARD CHAMBER ORCHESTRA

For anyone interested in chamber music, whether record collector, concert goer, or listener to classical music radio stations, the Jean-François Paillard Chamber Orchestra needs no introduction. After twenty-five years and two hundred and fifty recordings, the orchestra has become probably the best known group of its kind in the world. Jean-François Paillard besides being a conductor, is a well known teacher and musicologist. The orchestra was last heard in the United States in 1972; this tour is made possible through the generous assistance of the French Ministry of Foreign Affairs.

PROGRAM NOTES

JEAN-PHILIPPE RAMEAU (1683-1764) is remembered today for two immense musical contributions. As a musicologist, he was among the first to study the relationship of acoustic principles to the structure of music. His scientific-musical treatises, blasted by the conservatives of his day, were the foundation of modern musical theory. As a composer he is remembered chiefly for his many operas which combined the aristocratic tastes of the early Baroque with the Rococo style which developed after 1750. His Concertos for Six Instruments are all transcriptions made late in life from various harpsichord pieces composed many years before. In the Sixth Concerto, the movement, La Poule (The Hen), is best known. It combines a thoroughly traditional form with what must be deliberate clucking imitations to suggest its title.

Not much is known about the life of LOUIS CAIX D'HERVELOIS (ca. 1680-1760). One of the foremost viola da gamba players of his time, he lived his entire life in Paris where he was in the service of the Duke of Orleans. He composed several books of suites for various members of the viol family of instruments. Most of these suites have more than seven movements. It was customary in those days to give the performers the option of choosing the movements they wanted to play, an option soloists undoubtedly wish they had today.

The Six Epigraphes Antiques of CLAUDE DEBUSSY (1862-1918) contrasts sharply with the Baroque music of the rest of this program. This music, composed in 1900 for a set of poems by Pierre Louys. Les Chansons de Bilitis. was to be played to establish the mood while the poems were being read aloud.
An abridged translation (Henry Fogel) of the text follows:

1) *Pour invocer Pan dieu du vent d’été.* (For the invocation of Pan, God of the Summer Wind.) A pastoral song to invoke Pan, God of the Summer Wind. We are watching the flocks from the shadow of a trembling olive tree as the hours slowly go by.

2) *Pour un tombeau sans nom.* (For a nameless tomb.) She led me to a little field where there was a marble tomb. She said, “This was my mother’s lover.” Holding her quivering hand I read, “It is not death that has carried me away but the Nymphs of the Fountain.”

3) *Pour que la nuit soit propice.* (For a night that was good.) They danced one before the other with quick sharp movements, their delicate hair gliding across their breasts. The longing in their eyes and the fire in their cheeks were each an ardent song. They glanced furtively and suddenly fell and finished their soft dance on the ground.

4) *Pour la danseuse aux crotales.* (For the dancing girl with krotales.) You step naked from your robe, limbs extending nervously. Your feet glide softly, and your body bends loosely. Suddenly you strike the krotales (castinets). You arch your body erect and eager hands chase all the desires of your churning body.

5) *Pour L’Egyptiennes.* (For the Egyptian Courtesans.) The chambers of the Egyptian Courtesans are silent, and the courtesans sit motionless, their hands resting on their knees.

6) *Pour remercier la pluie au matin.* (For thanking the morning rain.) The night has passed and the stars are in the distance. I write these lines in the sand, in the morning rain, which, drop by drop, is making holes in my song. I am so sad and alone. The young ignore me and the old have forgotten me. But no matter, for the children will learn my verses, and their children too. When the lovely skin of the charming dancers is wrinkled, they will be forgotten, while those who love after me will sing the songs of Bilitis.

It is fortunate for posterity that JOHANN SEBASTIAN BACH (1685-1750) transcribed so much of his music for other instruments. If he had not many gems would have been lost. When he died, his manuscripts were divided between two of his sons - Wilhelm Friedemann, who was a drinker and a generally irresponsible person, and Karl Philipp Emanuel. Everything that fell into the hands of the former was lost and musicologists have had to reconstruct many of the early concerti from transcriptions of other instruments. The Concerto in D Minor for Two Violins and the Concerto in D Major for Three Violins suffered this fate. By comparing the score of the Concerto for Two Claviers in C Minor with the remaining fragments of the solo parts in Bach’s own handwriting, the original score of the Concerto in D Minor for Two Violins was reconstructed, probably with great accuracy. The identical process was used by Rudolph Baumgartner in 1956 to piece together the original score of the Concerto for Three Violins in D Major from the Concerto for Three Claviers in

(Continued)
C Major.

The D Minor Concerto has always been a favorite with violinists, but the D Major Concerto is considerably less well known. The two concertos are similar in structure, each having fast movements which precede and follow exquisitely beautiful slow movements. In both concertos the balance between the solo instruments in all movements approaches perfection, but in the slow movements the blending, echoing, and symmetry of the solo violins are made more prominent by the subdued role of the orchestra in these movements.

JOHANN PACHELBEL (1653-1706) was born in Nuremberg, Germany, and like most musicians of that day was introduced to music first on the organ. He held the post of Court Organist in several European cities until he settled in his native city where he lived for the rest of his life. Known for his cantabile style and the conciseness of his compositions, he influenced many younger composers, among them Johann Sebastian Bach. The Canon for Three Voices begins with a simple, scale-like melody, with pizzicato accompaniment. This peaceful tune goes through many repetitions, each being presented in a different guise, and it builds slowly to a powerful emotional climax.

Program Notes by Jack B. Mazow
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