

1958

Eightieth Season

1959

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Fourth Concert

Eightieth Annual Choral Union Series

Complete Series 3246

The National Symphony
Orchestra of Mexico

(Orquesta Sinfonica Nacional de Mexico)

LUIS HERRERA de la FUENTE, *Conductor*

TUESDAY EVENING, NOVEMBER 11, 1958, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Sensemaya SILVESTRE REVUELTAS

Concerto No. 2 in F minor for Piano
and Orchestra, Op. 21 CHOPIN

Maestoso

Larghetto

Allegro vivace

Soloist: JOSÉ KAHAN

INTERMISSION

Huapango JOSÉ PABLO MONCAYO

Symphony No. 5, Op. 47 SHOSTAKOVICH

Moderato; allegro non troppo

Allegretto

Largo

Allegro non troppo

The Steinway is the official piano of the University Musical Society.

A R S

L O N G A

V I T A

B R E V I S

PROGRAM NOTES

Sensemaya SILVESTRE REVUELTAS

The music was composed for a ballet. The theme is a desperate drought in a Caribbean village. A woman announces that Lucero has disappeared, and all go out to search for her. The witch doctor performs his incantations. They encounter a vicious serpent. The men go to get their machetes; the serpent is none other than Lucero, bewitched by the witch doctor. Facundo, suspicious of foul play, tries to stop them. The witch doctor battles with Facundo, wins and slays the serpent, around whose body all execute a dance of triumph. When they go to lift the body, they find it is the body of Lucero. At seeing this, the witch doctor falls, victim of his own spells, and with his death the evil things end. The rain begins to fall. This story derives from the Afro-Cuban rite of Sensemaya.

Huapango JOSÉ PABLO MONCAYO

The name of "Huapango" is given to the popular fiestas of the coastal region of Vera Cruz and Tamaulipas, as well as the Huasteca region extending from there up into Hidalgo and San Luis Potosi. Some hold that the word "Huapango" comes from a contraction of "Huastecas," the local aborigines, and "Pango," the old name of the Panuco River.

The huapango is danced on special wood platforms erected for the occasion. Some are for one or more couples, and others for women only. When a single couple mounts the platform, this means that they are virtuosos of the heel-stamping type of dance. This "taconeo" gives the huapango its rhythmical richness.

Moncayo's piece embodies three huapangos coming from the port of Alvarado, where the traditional style is best preserved. It is in three-part form. The first and second themes of the principal part correspond to the huapangos "Ziqui Ziri" and "Balaju," respectively, while the central part is built up on "El Gavilan," of quieter and more melodic nature.

Symphony No. 5, Op. 47 DMITRI SHOSTAKOVICH

Including his latest symphony, Shostakovich now has to his credit ten symphonies, a piano concerto, many chamber works, and two operas. The Fifth Symphony, which marked the composer's reinstatement in official favor by its successful premiere in Leningrad, is described by the composer as "The assertion of personality. It is man with all his emotions and experiences that I saw as a focus of design in this work, which is lyric in conception from beginning to end." Leopold Stokowski has expressed his interpretation that in the Fifth Symphony Shostakovich "painted in tone the inner and outer experiences of an artist's life, sometimes expressing the boisterous humor of crowds in the street, as in the fourth part, sometimes painting with ironic splashes of color, a gamin-like humor, as in the second part, and sometimes telling by the simplest orchestral means the innermost reveries of his spirit in dark and melancholy coloring or rising to sublime heights of ecstasy as in the third part."

The Finale is a spirited Rondo featuring March rhythms. Thematically there are several references to the subjects of the first movement. The middle section provides quiet contrast to the opening vigor and orchestral blaze, but these soon return and proceed in cumulative intensity to create a brilliant climax as the close of the symphony.

THE NATIONAL SYMPHONY ORCHESTRA OF MEXICO

Luis Herrera de la Fuente, *Conductor*
 Armando Echevarria, *Librarian*
 Guillermo Robles, *Personnel Manager*
 Luis Sanchez Arriola, *General Manager*
 Josefina Arana, *Secretary*

Abraham Saloma, *Company Doctor*

Lucio Altamirano
 Ramon Galvan
 Jesus Cruz Reyes
Stage Auxiliaries

I Violins

Franco Ferrari,
Concertmaster
 Hermilo Novelo,
assistant concertmaster
 Juana C. Court
 Luis A. Martinez
 Boris Jankoff
 Carla Albinati
 Jose Trejo
 Jorge Serafini
 Daniel Burgos
 Luis S. Saloma
 Jose Noyola
 Fortino Velazquez
 Luis Sosa
 Alfredo P. Ibañez
 Gregorio Oseguera
 Emmanuel Arias

II Violins

Manuel Enriquez,
principal
 Daniel Cruz
 Alfredo Cardenas
 Luis Sosa
 Jose Medina
 Martin Villaseñor
 Manuel Allende
 Alfredo Gutierrez
 Gonzalo Macias
 Claire Basyn
 Daniel Samano
 Amelia Medina
 Melesio Moreno
 Guadalupe Leon

Violas

Gilberto Garcia,
principal
 Ivo Valenti
 Rodolfo Concepcion
 Fernando Jordan
 Jesus Mendoza
 Marcelino Ponce
 David Saloma
 Jose Olaya
 Francisco Contreras
 Armando Lavalle

Violoncelli

Adolfo Odnoposoff,
principal
 Dante Barzano
 Juan M. Tellez
 Margarita Olalde
 Tirso Rivera
 Carlos Mejia
 Teofilo Ariza
 Apolonio Arias
 Alberto Gonzalez
 Jesus Reyes

Double Basses

J. Luis Hernandez,
principal
 Luis Bignon
 Ricardo Gonzalez
 Miguel Lopez
 Carlos Medina
 Daniel Ibarra
 Klaus Edling

Flutes

Agustin Oropeza,
principal
 Gildardo Mojica
 Ruben Islas
 Jose Ayuso
 (*Piccolo*)

Oboes

Sally van Den Berg,
principal
 Luis Segura
 Jesus Tapia
 (*English Horn*)

Clarinets

Anastasio Flores
 Rodolfo Rosales
 Guillermo Robles
 (*Requinto*)
 Guillermo Cabrera
 (*Bass Clarinet*)

Bassoons

Louis Salomons
principal
 Joaquin Palencia
 Timoteo Traba
 (*Contrafagot*)

French Horns

Fernando Bencomo
 Leo Kreuz
 Harvey Garber
 Juan Vazquez
principals
 Jose Sanchez
 Alberto G. Barroso

Trumpets

Felipe Leon
principal
 Tomas Fernandez
 Miguel G. Calderon
 Luis Fonseca

Trombones

Clemente Sanabria
principal
 Prospero Reyes
 Ignacio Cahue

Tuba

Rosendo Aguirre

Harp

Judith Flores

Piano

Alicia Urreta

Timpani

Carlos Luyando

Percussion

Homero Valle
 Felix Montero
 Manuel Casay

1958 — UNIVERSITY MUSICAL SOCIETY CONCERTS — 1959

M E S S I A H

First Concert: Saturday, December 6, 8:30 P.M.

Repeat Concert: Sunday, December 7, 2:30 P.M.

NANCY CARR, *Soprano* JOHN McCOLLUM, *Tenor*
FLORENCE KOPLEFF, *Contralto* KENNETH SMITH, *Bass*

UNIVERSITY CHORAL UNION

MUSICAL SOCIETY ORCHESTRA

MARY McCALL STUBBINS, *Organist*

LESTER MCCOY, *Conductor*

Tickets (either performance): 75 cents and 50 cents

Nineteenth Annual Chamber Music Festival

SOCIETA CORELLI February 13, 14, 15, 1959

Three Concerts in Rackham Auditorium

Series Tickets: \$4.00 and \$3.00. Single Concerts: \$2.00 and \$1.50. Now on sale.

Jerome Hines, *Bass* Monday, November 24

Program: All You Lovely Women (*Così Fan Tutte*) MOZART
Within These Holy Portals (*Magic Flute*) MOZART
Non piu andrai (*Marriage of Figaro*) MOZART
An schwager Kronos SCHUBERT
Der Doppelgänger SCHUBERT
Zuneignung RICHARD STRAUSS
Ella giammai m'amo (*Don Carlos*) VERDI
La Calunnia (*Barber of Seville*) ROSSINI
Ecco il mondo (*Mefistofele*) BOITO
Le Tambour-major (*Le Caid*) THOMAS
Mephistopheles' Serenade (*Faust*) GOUNOD
Automne FAURÉ
L'Invitation au voyage DUPARC
Chanson de Sancho IBERT
Let Us Break Bread Together ARR. GOLDMAN
He's Got the Whole World in
His Hands ARR. H. FORREST
Jonah and the Whale MACGIMSEY
Down to the River MACGIMSEY

Nathan Milstein, *Violinist* Monday, January 5

*Boston Pops Tour Orchestra Tuesday, January 13

*Renata Tebaldi, *Soprano* Tuesday, February 10

Pittsburgh Symphony Orchestra Thursday, February 26

National Symphony Orchestra Wednesday, March 4

Cesare Valletti, *Tenor* Wednesday, March 11

*Robert Shaw Chorale and Orchestra (2:30) Sunday, March 15

Andre Tchaikowsky, *Pianist* Monday, March 23

Tickets: \$3.50—\$3.00—\$2.50—\$2.00 and \$1.50

*Extra Series

For tickets or information, address: UNIVERSITY MUSICAL SOCIETY,
Burton Memorial Tower.