

1959

Eighty-first Season

1960

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

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Fifth Concert

Fourteenth Annual Extra Concert Series

Complete Series 3288

THE LAMOUREUX ORCHESTRA
IGOR MARKEVITCH, *Conductor*

THURSDAY EVENING, MARCH 24, 1960, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

- Symphony No. 2 in E-flat major GOUNOD
 Introduction; allegro agitato
 Larghetto
 Scherzo
 Finale
- Hymne pour grand orchestre OLIVIER MESSIAEN
- “Daphnis et Chloé” Ballet Suite No. 2 RAVEL
 Lever du jour; Pantomime; Danse générale

INTERMISSION

- Symphonie fantastique in C major, Op. 14 BERLIOZ
 Reveries: Passion
 A Ball
 Scenes in the Country
 March to the Scaffold
 Dream of a Witches' Sabbath

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

by Bernice Feinstein

Symphony No. 2 in E-flat major CHARLES GOUNOD

Charles Gounod (1818–93), the composer of *Faust*, is seldom associated with the creation of purely instrumental music. In addition to twelve operas, however, he composed four symphonies. Curiously enough, after lying dormant for nearly a century, the first two symphonies have recently been revived successfully. The First is now popular as a ballet in The New York City Ballet repertory; the Second was performed in New York by the Little Orchestra Society under Thomas Scherman in 1955. In 1957, Igor Markevitch re-introduced Paris to the work in a performance with the Lamoureux Orchestra.

In 1855, Gounod sought a different medium from the operatic, after consistent failures with *Sappho*, *Ulysse*, and *La Nonne Sanglante*. He ventured into his first symphony, which was hailed enthusiastically and followed it in 1856 with the Symphony No. 2 in E-flat major, establishing him as a successful composer of instrumental music in the 1860's.

In the second symphony, Gounod shows his allegiance to the Haydn–Dittersdorf–Mozart circle, although there are traces of the French ballet music of his day, as represented by Auber, Halevy, Meyerbeer, and Offenbach. It is scored for two flutes, oboes, clarinets, bassoons, French horns, trumpets, tympani, and strings. A slow introduction is followed by an *allegro agitato* directly related to the ideal established by Haydn. The *larghetto non troppo* is typical of Gounod in its suggestion of religious themes. Strings supported by bassoons introduce the *scherzo* theme and the gay rhythmic *finale* reveals, without a shadow of a doubt, that the composer was a Frenchman.

Hymne pour grand orchestre OLIVIER MESSIAEN

The *Hymne pour grand orchestre* was composed in 1932 when Messiaen was twenty years old. It received its first performance in New York by Leopold Stokowski with the Philharmonic in 1947. At the time of its première, Robert Bagar, writing in the New York Philharmonic Program Notes, quoted the composer as follows:

"The work is based on two themes, with a middle and final development. The first theme ends with a burst of winds on the chords of the dominant (sic) appoggiatura. The second theme, more dreamy and very singing, built on the 'modes à transposition limitées,' utilizes only violins and violas soli. The middle development is polymodal, alternating with and opposing the more belligerent first theme and the more passionate second theme. The final development resumes the martial character and 'the polymodality' of the first development, and concludes on a joyous fanfare of brass, surrounded by a brilliant shimmering of all the instruments of the orchestra in the tonality of B major."

The *Hymne* is scored for three flutes, two oboes, and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, kettle-drums, triangle, cymbals, bass drum, and strings.

Messiaen described his musical technique as "depending principally on two procedures, 'non-retrogradable rhythms' and 'modes of limited transposition.' These modes realize in the vertical sense (transposition) that which the rhythms realize in the horizontal sense (retrogradation). In effect, these modes may not transpose beyond a certain number of transpositions under penalty of falling back into the same notes (speaking enharmonically); likewise, these rhythms may not be retrograded without returning to the same order of values."

Before the current American tour of the Lamoureux Orchestra, M. Messiaen commented that the *Hymne* was "revolutionary enough at the time" of its composition. Today, he feels "it still runs against the spirit of the twentieth century because of its melodic lines, its vehemence, its colors. Two developments are undertaken. They employ modal sonorities, which are colored so that they are either opposed or allied to each other: orange to blue, violet to purple and gold. The dominant color: orange."

"Daphnis and Chloé," Ballet, Suite No. 2 MAURICE RAVEL

Around Serge Diaghilev, who founded the Ballet Russe in 1909, were gathered the greatest musicians, painters, dancers, and choreographers. He was an *animateur*, a catalyst, an innovator, a reformer. His mark on twentieth century culture is reflected in music, art, ballet, and theater.

Diaghilev commissioned Maurice Ravel (1875–1937) to compose a ballet based on the early Greek romance of Daphnis and Chloé as described by the fourth century poet, Langus. It was composed at a villa near Fontainebleau. Ravel's concentration on his work was so intense, his biographer, Madeleine Goss, writes that in the spring of 1910,

when the Seine overflowed, Ravel was completely unaware of the flood, until friends came to rescue him.

Ravishly orchestrated, it is scored for two flutes and piccolo, a flute in G, two oboes, English horn, clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, contrabassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums, castanets, celesta, glockenspiel, two harps, strings (doublebasses with low C), chorus of mixed voices (which can be replaced by instruments).

The ballet was first produced in Paris on June 8, 1912, by the Ballet Russe, conducted by Pierre Monteux. Fokine was choreographer; Bakst, the designer. Karsavina, Nijinsky, and Bolm were the principal dancers. Two orchestral suites were subsequently arranged. The second includes *Daybreak*, *Pantomime*, and *General Dance*.

The story of the ballet is included in the score:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Slowly, day dawns. Birds are heard singing. Afar off a shepherd leads his flock . . . herdsmen enter seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks for Chloé. She at last appears, encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision. The intervention of Pan is manifest. The old shepherd, Lamman, explains that Pan saved Chloé in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis, as Pan, appears and declares his love for her. The nymph repulses him. The god becomes more insistent. She disappears among the rocks. In desperation, he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of nymphs, he swears on two sheep, his fidelity. Young girls enter. They are dressed as Baccantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men comes on the stage. Joyous tumult . . . a general dance . . ."

This score makes one understand a remark Ravel made to David Ewen in an interview on contemporary music: "I do not understand the arguments of those composers who tell me that music of our time must be ugly because it gives expression to an ugly age. What is left of music if it is denuded of beauty? . . . The composer . . . should create musical beauty directly from the heart, and he should feel intensely what he is composing."

Symphonie fantastique in C major, Op. 14 . . . HECTOR BERLIOZ

The *Symphonie fantastique* was first performed in Paris on December 5, 1830. It is scored for two flutes and piccolo, two oboes and English horn, two clarinets and E-flat clarinet, four bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, two tubas, two pair of kettledrums, bells, snaredrum, bass drum, cymbals, two harps and strings.

Berlioz himself wrote a preface to the symphony which is incorporated in the score:

The composer imagines a young musician of morbid sensibility and vivid imagination who takes opium in a paroxysm of lovesick despair and dreams of his Beloved who has become for him a musical thought, a melody, like a fixed idea (*idée fixe*) which accompanies him always.

First Movement: Dreams and Passions. He fluctuates between spells of uneasiness, sombre longings, depression and joyous elation inspired by thoughts of his Beloved.

Second Movement: A Ball. The *idée fixe* is transformed into a waltz as he envisions his Beloved at a ball.

Third Movement: Scene in the Fields. One summer evening he hears two shepherds playing the "ranz des vaches" (the tune used by the Swiss shepherds to call their flocks). The pastoral duet produces happier thoughts. His Beloved appears once more, and painful forebodings envelop him. What if this is a snare and a delusion. One of the shepherds resumes the melody, but the other does not respond. Distant rolling of thunder . . . loneliness . . . silence.

Fourth Movement: March to the Scaffold. He dreams he murders his Beloved. Condemned to death, he witnesses his own execution. A march that is alternately sombre and wild, brilliant and solemn, accompanies the procession . . . For a moment the *idée fixe* returns, a last thought of love is revived . . . which is cut short by the blow of the axe.

Fifth Movement: Witches' Sabbath. He is present at a witches' revel, surrounded by spectres, sorcerers and monsters gathered for his funeral. The *idée fixe* returns, but it has become a vulgar, grotesque dance-tune. She appears and joins the diabolical orgy. Bells toll for the dead. The *Dies irae* in parody.

MAY FESTIVAL

MAY 5, 6, 7, 8, 1960

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

PROGRAMS

THURSDAY, MAY 5, 8:30 P.M.

EUGENE ORMANDY, Conductor
RUDOLF SERKIN, Pianist

All-Beethoven Program
Overture to *Leonore*, No. 3, Op. 72
Symphony No. 7 in A major, Op. 92
Concerto No. 5 in E-flat major, Op. 73 ("Emperor")
RUDOLF SERKIN

FRIDAY, MAY 6, 8:30 P.M.

THOR JOHNSON, Guest Conductor
UNIVERSITY CHORAL UNION
ANDRES SEGOVIA, Guitarist

Program
Alleluia RANDALL THOMPSON
Symphonie de Psaumes STRAVINSKY
UNIVERSITY CHORAL UNION
Concerto in D major . . . CASTELNUOVO-TEDESCO
ANDRES SEGOVIA
Chôros No. 10 VILLA-LOBOS
UNIVERSITY CHORAL UNION
Corrido de "El Sol" CHÁVEZ
UNIVERSITY CHORAL UNION
Fantasia for Guitar and Orchestra . . RODRIGO
MR. SEGOVIA

SATURDAY, MAY 7, 2:30 P.M.

WILLIAM SMITH, Conductor
MARILYN COSTELLO, Harpist
WILLIAM KINCAID, Flutist

Program
Overture, "Le Corsaire" BERLIOZ
Concerto in C major for Flute, Harp
and Orchestra, K. 299 MOZART
MARILYN COSTELLO and WILLIAM KINCAID
Divertissement IBERT
Variaciones concertantes GINASTERA
"Till Eulenspiegel," Op. 28 R. STRAUSS

SATURDAY, MAY 7, 8:30 P.M.

EUGENE ORMANDY, Conductor
ANSHEL BRUSILOV, Violinist
LORNE MUNROE, Violoncellist

Program
Symphony No. 7 in C major, Op. 105 . . SIBELIUS
Concerto in E-flat major for Violoncello
and Orchestra, Op. 107 SHOSTAKOVICH
LORNE MUNROE
Concerto in D major for Violin and
Orchestra, Op. 77 BRAHMS
ANSHEL BRUSILOV

SUNDAY, MAY 8, 2:30 P.M.

THOR JOHNSON, Guest Conductor
THE UNIVERSITY CHORAL UNION
LEONTYNE PRICE, Soprano
FRANCES BIBLE, Mezzo-soprano
ALBERT DA COSTA, Tenor
KIM BORG, Bass

Program
Requiem Mass ("Manzoni") for Soli,
Chorus, and Orchestra VERDI
UNIVERSITY CHORAL UNION and SOLOISTS

SUNDAY, MAY 8, 8:30 P.M.

EUGENE ORMANDY, Conductor
LISA DELLA CASA, Soprano

Program
Toccata and Fugue in D minor BACH-ORMANDY
"Mi tradi" from *Don Giovanni* MOZART
"Dove sono" from *Marriage of Figaro* MOZART
LISA DELLA CASA
Symphony No. 2 ROSS LEE FINNEY
Monologue from *Capriccio* R. STRAUSS
MISS DELLA CASA
Suite from *Der Rosenkavalier* R. STRAUSS

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Single Concerts: \$3.50—\$3.00—\$2.50—\$2.00—\$1.50

CHICAGO SYMPHONY ORCHESTRA Monday, April 4
FRITZ REINER, Conductor

Program: Overture, *Benvenuto Cellini* BERLIOZ
Tone Poem, "Don Juan" STRAUSS
"La Valse" RAVEL
Peacock Variations KODALY

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