

1960

Eighty-second Season

1961

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Ninth Concert

Eighty-second Annual Choral Union Series

Complete Series 3314

Dallas Symphony Orchestra

PAUL KLETZKI, *Conductor*

FRIDAY EVENING, MARCH 10, 1961, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 95 in C minor HAYDN
Allegro moderato
Andante
Menuetto: trio
Vivace

Variations on a Theme by Haydn, Op. 56a BRAHMS

INTERMISSION

“Mysterious Mountain,” Op. 132 HOVHANESS

Overture Fantasy, “Romeo and Juliet” TCHAIKOVSKY

Mr. Kletzki records exclusively for Angel Records.

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

Symphony No. 95, C minor FRANZ JOSEF HAYDN

Haydn made two rather lengthy visits to London and on each he took with him a set of six new symphonies which had been commissioned by Johann Peter Salomon. At the time of his first visit to London, Haydn was not quite sixty and in the best period of his life, musically and otherwise. His triumphs in London came about through the ministrations of one of the leading violinists of the day, the aforementioned Salomon, who was a strong supporter of Haydn's music. He had tried for many years to get Haydn to London for a series of concerts and the two had corresponded on the subject, but without success because of Haydn's contract with Prince Esterhazy. In 1790, by chance, as Salomon was en route from Italy to Germany, he read in the newspapers of Esterhazy's death and immediately changed his course to Vienna in order to meet with Haydn and propose the long-hoped-for London visit. He was successful in his persuasions and carried Haydn off to England.

During Haydn's long years in the service of Prince Esterhazy he had at his command the abilities of some of the best orchestra musicians in Europe. Nevertheless, he had to allow for curiously unequal levels in his orchestrations even in his London symphonies, of which this No. 95 belongs to the first set.

The Symphony No. 95 is unique in one respect; it is the only one of the twelve Salomon symphonies that dispenses with the slow introduction with which Haydn opened so many of his works in this form. It is also unusual in the choice of key; only one other symphony of the dozen is in a minor key and that is the "Clock" Symphony in D minor. In this C minor Symphony there are many spiritual references to Mozart, Haydn's brilliant pupil, whose death occurred in the same year it was written.

Variations on a Theme by Haydn, Op. 56a . . . JOHANNES BRAHMS

The "Variations on a Theme by Haydn" (discounting the two Serenades) was Brahms's first important work for orchestra and a work which prepared him for the First Symphony, finished three years later. It was in 1870 that Karl Frederick Pohl (biographer of Haydn) brought to Brahms a score of one of six *divertimenti* for winds which Haydn had supposedly written for a military band employed by Prince Esterhazy, his patron. The theme of the second movement, entitled "Chorale St. Antoni," was an old Austrian pilgrims' song. Brahms was much taken with it and copied it into his note book for reference. Three years later his work was completed in two versions—one for full orchestra and a version for two pianos (the a and b of opus 56) and there is apparently no indication which came first. The first performance was under the composer's direction with the Vienna Philharmonic in November of 1873. It was heard in this country a year later at one of Theodore Thomas' concerts.

The orchestration of the opening Chorale is much the same as the original in Haydn's score, winds and brass but with the addition of basses playing pizzicato. The variations, which number eight plus a Finale, do not expose the theme readily to the average listener. However, the following analysis may help to identify the material.

VARIATION I: The theme is hidden under a delicate tracery of violins.

VARIATION II: Clarinets and bassoons in sixths have a rhythmic likeness to the theme.

VARIATION III: Oboes and bassoons peacefully flow along above double octaves for the lower strings.

VARIATION IV: This variation is a masterpiece of contrapuntal skill. Oboe and horn carry the melody accompanied by the lower strings.

VARIATION V: The strings here present an inversion of the first notes of the choral theme.

VARIATION VI: The strings are pizzicato, outlining the theme. Both this variation and No. V are brilliant and light in mood.

VARIATION VII: This variation is in Siciliano rhythm. It presents a gracious downward-dipping theme which is, of course, derived from the chorale theme. It is one of the most charming bits that Brahms ever wrote.

VARIATION VIII: In this variation the strings are muted. The theme is inverted. Woodwinds "creep stealthily" about and there is an air of mystery to the whole.

FINALE: The strings announce a ground bass which is directly from the opening of the chorale theme. As the instruments enter, climax is piled upon climax in increasing elaboration. The winds first and then the strings have rushing scale-passages which build up to a tremendous conclusion.

"Mysterious Mountain," Op. 132 ALAN HOVHANESS

This work was commissioned by Leopold Stokowski for the Houston Symphony and was first played there in October, 1955.

It was later heard in Cleveland, Detroit, and Boston. Stokowski took the work with him when he conducted in Russia in the summer of 1958, and played it in Moscow, Leningrad, and Kiev.

The title of "Mysterious Mountain" was added after the work was completed but the composer admits that the title was not a contrived one. "Mountains are symbols, like pyramids, of man's attempt to know God," he writes. "Mountains are symbolic meeting places between the mundane and spiritual world. To some, the Mysterious Mountain may be a phantom peak, unmeasured, thought to be higher than Everest, as seen from great distances by fliers in Tibet. To some, it may be the solitary mountain, the tower of strength over a country-side—Fujiyama, Ararat, Monadnock, Shasta, or Grand Teton."

In describing the form of the "Mysterious Mountain," Mr. Hovhaness says, "The first and last movements are hymn-like and lyrical, making use of irregular metrical forms. The first subject of the second movement, a double fugue, is developed in a slow vocal style. The rapid second subject is played by the strings, with its own counter subject and with strict four-voice canonic episodes and triple counterpoint episodes. In the last movement a chant in 7/4 time is played softly by muted horns and trombones. A giant wave in a 13-beat meter rises to a climax and recedes . . . A middle melody is sung by the oboes and clarinets in a quintuple beat. Muted violins return from the earlier chant, which is gradually given to the full orchestra."

Overture Fantasy, "Romeo and Juliet" PETER ILYITCH TCHAIKOVSKY

This Overture Fantasy was written in 1869 and is based upon the Shakespeare tragedy. There is an introduction in which the theme of Friar Lawrence is first heard in solemn, hymn-like tones in the woodwinds. Dissonances hint at the tragedy to follow. After this the exposition proper begins with a fast-moving vigorous theme which portrays the hostility between the Montagues and the Capulets. The passionate love theme appears as the second theme of the exposition. It is scored for English horn and violas. A tender, caressing figure for muted strings is heard as the lovers murmur endearments and finally a fragmentary figure for bassoon ends the love scene. The development section is built upon the hostile or feud subject and this appears through a number of changes; Friar Lawrence is heard over the furor. In the recapitulation we hear the love music with intensified color and dynamics until tragedy strikes and the theme darkens and wavers. There is a final statement of the feud theme in the Coda and Friar Lawrence makes a last plea—but it is too late. The drums beat out the ebbing life of the lovers and all is over.

"For never was a story of more woe
Than this of Juliet and her Romeo."

MAY FESTIVAL

MAY 4, 5, 6, 7, 1961

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

PROGRAMS

THURSDAY, MAY 4, 8:30 P.M.

EUGENE ORMANDY, *Conductor*
BIRGIT NILSSON, *Soprano*

All-Wagner Program
Overture to *Die Meistersinger*
Elsa's Dream, from *Lohengrin*
Prelude to Act I, and Love-Death, from
Tristan and Isolde
Excerpts from *Die Götterdämmerung*:
Siegfried's Rhine Journey
Siegfried's Death and Funeral Music
Brunnhilde's Immolation
Closing Scene

BIRGIT NILSSON

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

THOR JOHNSON, *Conductor*
UNIVERSITY CHORAL UNION
and Boy Choir

Program
"JOAN OF ARC AT THE STAKE"
Dramatic oratorio—music by Arthur Honegger;
poem by Paul Claudel.

Joan of Arc VERA ZORINA
Brother Dominic HUGH NORTON
JANICE HARSANYI, *Soprano*
FRANCES GREER, *Soprano*
MARY MacKENZIE, *Mezzo-soprano*
DAVID LLOYD, *Tenor*
ARA BERBERIAN, *Bass*
Other speakers: Nancy Heusel,
Jerrold Sandier, and Marvin Diskin

SATURDAY, MAY 6, 2:30 P.M.

WILLIAM SMITH, *Conductor*
AARON COPLAND, *Guest Conductor*
ANSHEL BRUSILOV, *Violinist*
LORNE MUNROE, *Cellist*

Program
Overture to *Colas Breugnot* KABALEVSKY
Orchestral Variations COPLAND
Conducted by the composer
Concerto in A minor, Op. 102 BRAHMS
ANSHEL BRUSILOV and LORNE MUNROE
Suite, from *The Tender Land* COPLAND
Conducted by the composer
Suite No. 2 from the Ballet, *Daphnis*
and *Chloe* RAVEL

Season Tickets: \$15.00—\$12.00—\$10.00—\$8.00

Single Concerts: \$3.50—\$3.00—\$2.50—\$2.00—\$1.50, on sale beginning March 15.

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

EUGENE ORMANDY, *Conductor*
ROBERT NOEHREN, *Organist*
JOHN BROWNING, *Pianist*

All-American Program
"Toccata Festiva" for Organ and
Orchestra BARBER
ROBERT NOEHREN
Symphony No. 7 PISTON
Concerto No. 2 in D minor, for Piano
and Orchestra MACDOWELL
Rhapsody in Blue GERSHWIN
MR. BROWNING

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

THOR JOHNSON, *Conductor*
UNIVERSITY CHORAL UNION
JANICE HARSANYI, *Soprano*
MARY MacKENZIE, *Mezzo-soprano*
DAVID LLOYD, *Tenor*
WILLIAM WARFIELD, *Baritone*

Program
ELIJAH, a dramatic oratorio for
Chorus, Soloists, and Orchestra,
Op. 70 MENDELSSOHN
UNIVERSITY CHORAL UNION and SOLOISTS

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

EUGENE ORMANDY, *Conductor*
EUGENE ISTOMIN, *Pianist*

All-Rachmaninoff Program
Vocalise, Op. 34, No. 14
Concerto No. 2 in D minor
Moderato
Adagio sostenuto
Allegro scherzando
EUGENE ISTOMIN
Symphony No. 2 in E minor, Op. 27
Largo; allegro moderato
Allegro molto
Adagio
Allegro vivace

TORONTO SYMPHONY ORCHESTRA Wednesday, March 15

Program: Overture, "The Consecration of the House" BEETHOVEN
Poème de l'amour et de la mer CHAUSSON
Soloist: Ilona Kombrink, *soprano*
Symphonic Ode JOHN WEINZWEIG
Symphony No. 2 in D minor, Op. 70 DVOŘÁK

ZINO FRANCESCATTI, *Violinist* Tuesday, March 21

Program: Sonata No. 1 HANDEL
Andante and Allegro from Sonata in A minor BACH
Sonata, Op. 94 *bis* PROKOFIEFF
Duo Concertante STRAVINSKY
"I Palpiti" PAGANINI

For tickets or information, address: University Musical Society, Burton
Memorial Tower.