

1962

Eighty-fourth Season

1963

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Special Concert

Complete Series 3372

# Chicago Little Symphony

THOR JOHNSON, *Conductor*

SUNDAY AFTERNOON, DECEMBER 9, 1962, AT 2:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

## PROGRAM

Symphony No. 83 in G minor ("The Hen") . . . . . HAYDN

Allegro spiritoso

Andante

Menuetto: allegretto

Finale: vivace

The White Peacock, from "Roman Sketches," Op. 7, No. 1 . . . . . GRIFFES

Concerto in B-flat major for Harp and Orchestra . . . . . HANDEL

Andante allegro

Larghetto

Allegro moderato

LISE NADEAU, *Harp*

Fantasy, Chorale and Fugue . . . . . WALLACE BERRY

(Commissioned for the Chicago Little Symphony)

## INTERMISSION

Concerto in C major for Oboe and Orchestra . . . . . EICHNER

Allegro tempo giusto

Larghetto

Rondo: allegro moderato

JAMES CALDWELL, *Oboe*

Odoru Katachi for Percussion and Orchestra . . . . . HUEWELL TIRCUIT

(Commissioned for the Chicago Little Symphony)

MICHAEL DREVES, *Percussion*

Divertimento in D major, Op. 67 . . . . . PAUL GRAENER

Allegro vivace

Allegretto scherzando

Larghetto

Allegro

*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. 83 in G minor ("The Hen") . . . JOSEF HAYDN

Haydn died a celebrity, but his fame was a long time in coming. His native Austria paid very little attention to him until he had established himself on programs in France and England.

The Symphony No. 83 is included in a set of six "Paris" symphonies written in 1875-76, of which it is the only one in a minor mode. The title "La Poule" was affixed by Haydn's publishers and is derived from the second theme of the first movement, which is in B-flat major—one can hardly fancy a G-minor chicken. This tune is played through by the first and second violins alone, and then repeated with the oboe clucking along on a repeated *f* as obbligato.

### The White Peacock, from "Roman Sketches," Op. 7, No. 1 . . . CHARLES GRIFFES

Born in Elmira, New York, in 1884, Charles Griffes struggled desperately for recognition as an American composer and pianist. He was deeply interested in Oriental music and culture. The White Peacock is one of a set of pieces written for piano in 1917. This small orchestra version was made by the composer a year later.

### Concerto in B-flat major for Harp and Orchestra . . . HANDEL

In the first set of Handel's *Six Concertos for Organ and Orchestra*, published as Op. 4 in 1738, the Sixth is expressly marked "Concerto for Harp" in his autograph. Its form is consistent with many of his works for a solo instrument and orchestra in that it has three contrasting movements. The elaborate cadenza, interpolated at the close of the second movement at a point designated by Handel, was written by Carlos Salzedo. Handel invariably left the choice of this solo material to the performing artist.

### Fantasy, Chorale and Fugue . . . WALLACE BERRY

The work performed today is an abridged version of Wallace Berry's "Five Pieces for Small Orchestra," premiered last August 15 at the Peninsula Music Festival in Fish Creek, Wisconsin. The Fantasy, the first of the pieces, is, taken as a whole, an inflation of a simple progression—harmonic and melodic—toward the tonal center, E, and the music attempts to convey a sense of urgent and inexorable movement toward that tone, the final resolution. The Chorale is texturally akin to traditional settings; its concerted portions alternate with solos for the cello, and the entire middle section is written as a trio for cello, flute, and harp. The baroque manner in which much of the work is conceived is especially apparent in the Fugue, notably in the quality of its constant, brisk rhythmic motion. At the time of Thor Johnson's première performance of the "Five Pieces," Mr. Huewell Tircuit, music editor of the Tokyo *Asahi Evening News*, made the following comment in his annotations for the program: "The composer enjoys an increasing host of admirers because of the remarkable artistic convictions which characterize his works. He pioneers without experimentation. He condones no compromise. Without fanfare, Wallace Berry has achieved a pinnacle of importance which could not be more deserved." Professor Berry, who teaches theory in the University School of Music, is a former student of Halsey Stevens and Nadia Boulanger. He holds the Doctor of Philosophy degree from the University of Southern California.

## INTERMISSION

### Concerto in C major for Oboe and Orchestra . . . ERNEST EICHNER

Ernest Eichner was born in Mannheim, Germany, in 1740. His appearances as a virtuoso bassoonist in Paris and in London in 1773 were near sensations. He published many of his own symphonies, concertos, and chamber music. He ended his career in the

orchestra of the Crown Prince at Potsdam, where he died in 1777. Lady Evelyn Barbirrolli prepared the modern edition and James Di Pasquale has restored the original accompaniment.

Odoru Katachi for Percussion and Orchestra . . . HUEWELL TIRCUIT

Louisiana-born and Tokyo-based composer Huewell Tircuit is a skilled percussionist, besides being a composer, writer, and lecturer. He holds the distinguished position of music critic on the highly esteemed English language *Asahi Evening News* in Tokyo.

This unique composition, written expressly for the Chicago Little Symphony, reflects two phases of contemporary Japanese life. The quiet atmosphere of the Buddhist temple is suggested through the searching tones of prayer bells, inducing meditation. Following an extended section devoted to the sounding of bells of contrasting sonorities, the music takes on a frenetic character, depicting the aural excitement which traditionally accompanies the opening of a new shop.

An insistent rhythmic pattern on a small metal instrument provides a continuity around which many other percussive sounds are interwoven. This section is unrivaled in the complexity of percussive writing. The winds of the ensemble are assigned typical musical ideas usually played by a four-member street band which parades in the neighborhood of the new enterprise. The orchestral pandemonium of the closing portion of the work is brought to a rare, stomping conclusion.

Divertimento in D major, Op. 67 . . . . . PAUL GRAENER

Paul Graener's music is aptly described as "Modern-Romantic." His earliest compositions drew rare encouragement from Brahms, urging him to pursue this line of work. The late eighteenth-century Divertimento form gave him the necessary flexibility for the incorporation of his delightful musical content, composed in 1923.

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CHICAGO LITTLE SYMPHONY

THOR JOHNSON, *Conductor*

ORCHESTRA PERSONNEL

<i>Violin:</i>	<i>String Bass:</i>	<i>Bassoon:</i>
Oscar Chausow, Concertmaster	Leonard Lasher	Larry Stewart
Robert Sanov, Assist- ant Concertmaster	<i>Harp:</i>	<i>French Horn:</i>
Julian Arron	Lise Nadeau	Edward O'Connor
Bertine Corimby	<i>Flute:</i>	<i>Trumpet:</i>
Joann Cruthirds	James Hamilton	William Spady
Arlene Hamley	<i>Oboe:</i>	<i>Trombone:</i>
<i>Viola:</i>	James Caldwell	Mitchell Ross
Endel Kalam	<i>Clarinet:</i>	<i>Timpani and Percussion:</i>
Evelyn Goddard	Raymond Gariglio	Michael Dreves
<i>Violoncello:</i>		
Harold Cruthirds		
Alice Baker		

## 1962 — UNIVERSITY MUSICAL SOCIETY PRESENTATIONS — 1963

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All presentations are at 8:30 P.M. unless otherwise noted.

### H I L L   A U D I T O R I U M

- GERARD SOUZAY, *Baritone* (C. U. Series) . . . . . Tuesday, January 8  
HAMBURG SYMPHONY ORCHESTRA (Extra Series) . Wednesday, January 16  
ISTVAN KERTESZ, *Conductor*  
PITTSBURGH SYMPHONY ORCHESTRA (C. U. Series) . Thursday, February 14  
WILLIAM STEINBERG, *Conductor*  
TORONTO SYMPHONY ORCHESTRA (C. U. Series) . . . . . Tuesday, March 12  
WALTER SUSSKIND, *Conductor*; ANNIE FISCHER, *Pianist*  
BIRGIT NILSSON, *Soprano* (Extra Series) . . . . . Monday, March 18  
SAN FRANCISCO BALLET (replacing Tokyo Ballet in  
the Choral Union Series) . . . . . Friday, March 22

### Special Recital

- ARTUR RUBINSTEIN, *Pianist* . . . . . Thursday, February 7  
*Tickets: \$4.00—\$3.50—\$3.00—\$2.25—\$1.50*

### Ann Arbor May Festival

- PHILADELPHIA ORCHESTRA in six concerts . . . . . May 9, 10, 11, 12  
Orders for season tickets accepted beginning December 1.

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### R A C K H A M   A U D I T O R I U M

### Chamber Music Festival

- BUDAPEST STRING QUARTET . . . . . February 20, 21, 22, 23, & (2:30) 24  
Complete cycle of Beethoven string quartets  
*Series Tickets: \$10.00 and \$7.00; Single Concerts: \$3.00 and \$2.00*

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- JULIAN BREAM, *Guitarist and Lutist* . . . . . (2:30) Sunday, March 31  
Tickets on sale January 10 — \$2.50 and \$2.00
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For tickets and information, address:  
University Musical Society, Burton Memorial Tower