

1963

Eighty-fifth Season

1964

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Fifth Concert

Eighty-fifth Annual Choral Union Series

Complete Series 3403

The Cleveland Orchestra

GEORGE SZELL, *Conductor*

THURSDAY EVENING, NOVEMBER 7, 1963, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

*Symphony No. 41 in C major, K. 551 ("Jupiter") . . . MOZART

Allegro vivace

Andante cantabile

Menuetto: allegretto; trio

Finale: allegro molto

INTERMISSION

Symphony No. 3 in D minor BRUCKNER

Mässig bewegt

Adagio quasi andante

Scherzo: ziemlich schnell

Finale: allegro

* *Recorded by The Cleveland Orchestra for Epic Records*

NOTE—This is the twenty-first appearance of The Cleveland Orchestra under the auspices of the University Musical Society.

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 GEORGE H. L. SMITH

Symphony in C major ("Jupiter") WOLFGANG AMADEUS MOZART

Why the title "Jupiter"? Mozart, of course, would neither recognize nor own it. Has it anything to do with the music—beyond some vague reference to an extraordinary elevation, perhaps Olympian in its majesty? Publishers have sometimes stimulated sales with suggestive titles (such as "Moonlight" for a sonata of Beethoven), and these have continued in use over the protests of more sensitive music lovers. The redoubtable Tovey is without sympathy for such offenders: "The title 'Jupiter' takes rank with the titles 'Emperor Concerto' and 'Moonlight Sonata' as among the silliest injuries ever inflicted on great works of art. . . . For, after all, nothing is satisfactorily like the music but itself; and even the diverting light which another piece of music sheds on an important theme in the second subject of the first movement would mislead us, if we forgot that the origin of the theme outside the symphony is as unlike its effect inside the symphony as the moon by daylight is unlike moonlight."

The opening theme of the first movement (*Allegro vivace*, C major, 4-4) is indeed a formula typical of Mozart: a rugged energetic subject alternating with a gentle supplication. The woodwind soon adds an exquisite descending scale which connects the subjects in counterpoint. The second theme, played by the strings in G major, is, as Sir George Grove said, "as gay as gay can be . . ." Strings also sing the closing theme, taken from an aria that Mozart had written three months before for insertion in Pasquale Anfossi's Opera, *Le Gelosie Fortunate*. This and the first subject serve for the development section which ushers in a full recapitulation.

The slow movement (*Andante cantabile*, F major, 3-4) is also in sonata form. The muted strings announce the first subject (trumpets and drums are omitted from the entire movement); the second is introduced by oboes and bassoons. The abbreviated recapitulation introduces the coda in which there is a moving reappearance of the main theme. The minuet and trio (*Allegretto*, C major, 3-4) are of that effortless and flowing grace which is the essence of the greater Mozart.

Formulas again supply the subject matter for the marvelous contrapuntal finale, worked out in a broad sonata form. The opening subject is derived from an old church theme which Mozart used frequently, as did Bach, Handel, and Mendelssohn. Several other subjects are used in the fugal texture, and also as transitional and subsidiary themes. In the final pages all the themes are combined for a final *tour de force* in which Mozart both declares his mastery and takes leave of the symphonic form.

Symphony No. 3 in D minor ANTON BRUCKNER

Bruckner composed his Third Symphony, the *Wagner-Symphonie*, in 1873 at Vienna. The dedication is to "the master Richard Wagner in deepest reverence." The analysis that follows is by Felix Borowski:

"I. *Mässig bewegt*, D minor, 2-2. The principal subject is preceded by four introductory measures in the strings and long held notes in the woodwind. The subject then enters in the trumpet, the strings keeping up the same figure as at first and a long organ point on D in the violoncellos and double basses serving as the foundation of the whole. The subject is continued by the horn, the woodwind working over the last two measures of it. There is a *crescendo* upon the climax of which a second section of the principal theme is given out by the full orchestra *fortissimo*, its motives being divided by pauses. A triplet figure which had ended this subject is now developed, first in the woodwind and following them, in the strings. The figure with which the movement opened in the strings now returns, the first two measures of the subject being again given out by the trumpet and imitated in the flutes

and oboes. The organ point is now on A. The second and *ff* section of the subject is again heard, and leads to the second theme—in F major—in the violas and horn, an important melodic accompaniment working against it in the first and second violins. Another section appears in the wind, *fortissimo*, a marked figure being played at the same time by the strings in octaves. The subject is concluded by a hymn-like melody in the trumpets.

"The development opens with the principal theme in the brass *ff*, followed by a subtle suggestion in the woodwind of the second subject. The horn works out the first four notes of the opening theme, and after a pause, the second section of this theme is developed in augmentation by the woodwind over a *pizzicato* accompaniment in the strings. The first section, in diminution, is combined with and leads into the recapitulation, the principal subject of which, originally given to the trumpet, is now shouted out *fff* by the whole orchestra. The storm and stress of this presentation dies down, and, over the figure in the strings which had begun the movement, the trumpet brings forward the principal subject as before. The second section is shortened. The second theme is now given to the first violins (on the G string) and in D major.

"After the material of the second subject has been presented the principal theme reappears in the trumpets *ff* and is worked over in its original form and in diminution over a long roll on D in the kettledrum. With this the movement comes to a sonorous conclusion.

"II. *Adagio quasi Andante*, E-flat major, 4-4. This subject of the movement opens in the strings alone. There is a *crescendo* leading to a climax, in its turn followed by a subsidence. The time and tempo change (*Andante quasi Allegretto*, 3-4) upon which a new idea is announced by the violas, the first and second violins accompanying it in repeated eighth notes. There is a pause, and another and march-like theme is heard (*Misterioso*) in the strings *pianissimo*. This is developed, and the viola theme returns with a running counterpoint over it in the first violins. The woodwind assist in the working out of this subject, which eventually leads into a resumption of the main theme now in the wind instruments with a triplet figure, *pizzicato*, moving against it in the strings. Following some episodic material the movement closes with a final suggestion of the opening subject.

"III. *Scherzo: Ziemlich schnell*, D minor, 3-4. Sixteen introductory measures lead through a *crescendo* to the presentation of the principal theme by the full orchestra *ff*. The moving figure in eighth notes played by the first violins is developed. The passages are suddenly broken off, and a new melody of waltz-like character is sung by the first violins (*pizzicato* in violoncellos and double basses). The melody is taken up successively by the violas and by the flutes; the moving figure persisting in the first violins. The first theme returns *fortissimo* in the full orchestra. The Trio has its subject announced by the violas in A major, an answering phrase appearing in the first violins, the other strings playing an accompaniment *pizzicato*. There are birdlike passages in different portions of the Trio which reminded Dr. Kretzschmar of a 'bird's concert, in a lovely hour by fish pond and forest, after sunset.' As the conclusion of the Trio the whole Scherzo is repeated.

"IV. *Finale: Allegro*, D minor, 2-2 time. Eight measures of introduction precede the principal theme, given out sonorously by the brass. This subject is worked over, and is succeeded by a new idea (*Langsamer*, F-sharp major) of more tranquil character, the subject of which, apparently announced by the strings, is, in reality, sung by the horn, the figure in the former instruments being a counterpoint. This is developed with subsidiary matter. The original tempo is resumed with another theme in D flat major *ff*, the quarter note progression of which, set forth in the higher instruments, is imitated in syncopation by the lower. Soon there appears a development of the first theme in the brass, the quarter-note figure still persisting in the strings. A climax is reached, followed by a pause. There is a general subsidence of tone and emotion, and with a repetition of the eighth note figure in the strings, which had opened the movement, the recapitulation sets in. The second theme—originally given to the horn—is now sung by the violoncellos (*pizzicato* accompaniment in the remaining strings). This is worked over at some length. The time becomes quicker and the opening theme is heard in the brass, violoncellos and double basses. At the end the subject of the first movement of the symphony is majestically shouted forth by the trumpets, *fortissimo*."

1963 — UNIVERSITY MUSICAL SOCIETY PRESENTATIONS — 1964

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

THREE OPERAS IN HILL AUDITORIUM

by the

NEW YORK CITY OPERA

JULIUS RUDEL, *General Director*

Special Performance:

"LA BOHEME" (Puccini) Saturday, November 16
(*sung in Italian*)

In Extra Series:

"MADAMA BUTTERFLY" (Puccini) . . . 2:30, Sunday, November 17
(*sung in Italian*)

In Choral Union Series:

*"DON GIOVANNI" (Mozart) Sunday, November 17
(*sung in English*)

Single performances: \$4.50—\$4.00—\$3.50—\$3.00—\$2.25—\$1.50

* \$2.25 and \$1.50 seats only remaining.

Chamber Music Festival

NEW YORK PRO MUSICA, NOAH GREENBERG, *Conductor*

Friday, February 14 AN ELIZABETHAN CONCERT
Honoring the 400th Birthday of William Shakespeare.
Works by Morley, Wilbye, Byrd, White, Jones, Bartlett, Hume, Dowland,
Ravenscroft, and Gibbons

Saturday, February 15 . . . MUSIC OF BURGUNDY, FLANDERS AND SPAIN
Works by Dufay, Ockeghem, Rivaflacha, Ortiz, de Cabezon, Gombert

Sunday, February 16 (2:30) . . EARLY BAROQUE MUSIC OF ITALY AND GERMANY
Works by Monteverdi, Frescobaldi, Spadi, Schutz, Praetorius, Schein

Season Tickets: \$6.00—5.00—4.00

Single performances: \$3.50—2.50—2.00

MAY FESTIVAL—April 30, May 1, 2, 3. Orders for series tickets accepted
beginning December 1.

For tickets and information, address
UNIVERSITY MUSICAL SOCIETY, Burton Tower