

1963

Eighty-fifth Season

1964

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

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Fourth Program

Eighteenth Annual Extra Series

Complete Series 3419

The Vienna Symphony Orchestra

WOLFGANG SAWALLISCH, *Conductor*

Under the Sponsorship of the City of Vienna
and the patronage of
His Excellency Dr. WILFRED PLATZER,
Austrian Ambassador to the United States

THURSDAY EVENING, FEBRUARY 20, 1964, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Concerto grosso in E-flat major, Op. 4, No. 10 LOCATELLI
Adagio molto
Allegro
Minuetto con variazioni: moderato

Six Pieces for Orchestra, Op. 6 WEBERN
Langsam
Bewegt
Massig
Sehr massig
Sehr langsam
Langsam

INTERMISSION

Symphony No. 8 in B minor ("Unfinished") SCHUBERT
Allegro moderato
Andante con moto

Tone Poem: "Macbeth," Op. 23 RICHARD STRAUSS

Vienna Symphony Orchestra: Epic, Vox, Westminster, Deutsche Grammophon, Lyric, Philips, Period, Everest, Richmond, and Bach Guild Records

Wolfgang Sawallisch: Angel, Epic, and Philips Records

A R S L O N G A V I T A B R E V I S

PROGRAM NOTES

Concerto grosso in E-flat major,
Op. 4, No. 10 PIETRO ANTONIO LOCATELLI
(1695–1764)

Locatelli, who was born in Bergamo, Italy, in 1695, lived and worked principally in Amsterdam, where he died in 1764. He studied with Corelli in Rome. As violinist and composer he achieved recognition all over Europe. His numerous concerti are late examples of orchestral music by baroque composers, who combined the “concertino” or small ensemble of soloists (mostly the leaders of the individual string groups) with the rest of the orchestra, or “ripieno.” The concerti included in Op. 4, edited in Amsterdam in 1735, are amazingly rich in timbre and dynamics.

Six Pieces for Orchestra, Op. 6 ANTON VON WEBERN
(1883–1945)

Even in his early works, as in the Six Pieces for Orchestra, Op. 6, composed in 1909, Anton von Webern, the youngest of the three masters of Vienna’s modern school (Schoenberg, Alban Berg, Webern), executed his ideas with incredible persistence. Like Schoenberg, his teacher, he turned persistently towards atonalism and, even more than Schoenberg, he continued to use it in his later works as well. In Webern’s eyes the copiously orchestrated romanticism of Wagner’s followers was a thing of the past. Webern’s ideal concept rested upon an infinitely refined and extremely concentrated orchestration, a condensed expression, suggestive of a musical shorthand. The result was the extreme shortness of his individual works—the longest of the Six Pieces for Orchestra has no more than forty measures. This music is not yet expressed in terms of the twelve-tone system, and no efforts to oppose the disintegration process with a new synthesis are noticeable. The Six Pieces for Orchestra are experiments of a different type; they serve to discover new melodic lines, new tone combinations, and particularly timbre, a new dimension. Timbre had been used before, but it had meant no more than finery, ornament, and addition. Anton von Webern tried to use it as an integral element of musical structure, thus leading the way for the entire younger generation of composers.

Symphony No. 8 in B minor (“Unfinished”) FRANZ SCHUBERT
(1797–1828)

The “Unfinished” Symphony was written in 1822 as a gift for the Musical Society of Graz, Austria, which had just elected Schubert to honorary membership. The theories advanced for his not finishing it have been many, especially as it is known that he had sketched parts of a third movement. The manuscript was kept by the president of the society, to whom Schubert gave it, and not discovered until forty-three years later when it received its first performance in Vienna in 1865, long after the composer’s death. From then on it has enjoyed a deserved popularity, for, although incomplete as a conventional symphony, it is music of the greatest and most satisfying beauty.

Melody dominates the entire Symphony which opens with a melancholy phrase by the cellos and basses. Then over the murmuring of the upper strings the oboe sings a meditative song with the sturdier clarinet heard beneath. Now appears a new stronger figure which becomes of first importance later in the movement. Ushered in by the horn

and bassoon to the shimmering accompaniment of the violins is what is technically the second theme of the movement. This pensive song by the cellos, however, is the best remembered theme in the entire symphony and one of the most beautiful melodies ever written. The development of the themes is truly inspired—a succession of matchless melodies in an infinite variety of interpretations ranging from passionate to dramatic, from gentle to vehement, from sad to ecstatic. The principal song recurs constantly until the full orchestra gives forth the mighty closing chords of the movement.

In the *Andante* the mood of the symphony changes. A descending passage in pizzicato by the bass strings portends a coming fate. This despondent strain is followed by a contemplative melody in the woodwinds to soft accompaniment by the violins. Then the foreboding doom becomes more positive, as the plaintive message by flutes, clarinets, and violins is repeated again and again. The two themes are forcefully augmented toward the close of the movement which is music of the sheerest beauty.

Tone Poem: Macbeth, Op. 23 RICHARD STRAUSS
(1864–1949)

“Macbeth” was the second tone poem which Richard Strauss wrote. Begun in 1887, the first version was completed early in 1888. This version, however, was never published but was redrafted with a new ending on the basis of the experience the master had gathered from his “Don Juan” and “Death and Transfiguration.” In October 1890 “Macbeth” was first performed in Weimar. On that occasion the composer wrote to his friend Alexander Ritter: “Still there were a few people present who noticed that the horrible dissonances expressed something other than an absolute in discord, that they expressed an idea.” Strauss could as well have called it a psychological idea, for it was not so much the plot of Shakespeare’s tragedy, a performance of which the composer had seen on the stage in Meiningen, that was the basis of the composition, but rather the description of the characters of the two Macbeths.

For the first time Strauss uses three themes to characterize a person. The first marchlike theme, in consecutive fifths, symbolizes the dominating nature of the Scottish usurper; the second one, agitated and appearing suddenly, his inclination towards violence and restlessness; and the third theme, derived from the second one, illustrates his cruelty. The ambitious Lady Macbeth, driving her husband to ever new outrages, is described by the violins in a seductive, supple melody winding around the masculine themes like a serpent. The development of these themes symbolizes the struggle with which Lady Macbeth carries off the victory: the king’s murder is planned. The first theme is now developed into a triumphant march, a march of the evil accompanying Macbeth on his way to the heights of his power, to the very moment when fate crushes the murderer in a sudden blow. Strauss deliberately omitted the witches’ scene, Lady Macbeth’s insanity, even the Birnam Woods scene. What he was concerned with was the drama of passion, ambition, and yielding to insinuation. This early work is the first to represent the type of single movement piece—the tone poem—which made Richard Strauss famous.

1963 — UNIVERSITY MUSICAL SOCIETY PRESENTATIONS — 1964

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

Remaining Presentations in Hill Auditorium

TERESA BERGANZA, *Coloratura-mezzo* Wednesday, February 26

Program: Songs and arias by
Haydn, Handel, Rossini, Donizetti, Toldra, Obradors, and Turina

CHICAGO OPERA BALLET Friday, March 13

ANNA MOFFO, *Soprano* Friday, April 3

Tickets: \$4.50—\$4.00—\$3.50—\$3.00—\$2.25—\$1.50

Remaining Presentation in Rackham Auditorium

ORCHESTRA SAN PIETRO of Naples Thursday, March 19

Program: Sinfonia "Edipo A Colona" A. SACCHINI
Concerto for Oboe and Strings MARCELLO
Sinfonia in D major CIMAROSA
Concertino No. 1 in G major PERGOLESI
"Nel cor piu non mi sento" BOTTESINI
Musikalischer Spass, K. 522 MOZART

Tickets: \$3.50—\$2.50—\$2.00

ANN ARBOR MAY FESTIVAL

April 30, May 1, 2, 3

The Philadelphia Orchestra at all six concerts

THURSDAY, APRIL 30, 8:30 P.M. EUGENE ORMANDY, *Conductor.*

Soloist: JOAN SUTHERLAND, *Soprano.*

FRIDAY, MAY 1, 8:30 P.M. THOR JOHNSON, *Conductor.* CHARLES TREGER, *Violinist.*

UNIVERSITY CHORAL UNION, SARAMAE ENDICH, JOHN MCCOLLUM, and RALPH HERBERT.

SATURDAY, MAY 2, 2:30 P.M. WILLIAM SMITH, *Conductor.*

Soloist: PHILIPPE ENTREMONT, *Pianist.*

SATURDAY, MAY 2, 8:30 P.M. EUGENE ORMANDY, *Conductor.*

Richard Strauss Program. Soloists: MASON JONES, *Horn;* and ANSHEE BRUSLOW, *Violinist.*

SUNDAY, MAY 3, 2:30 P.M. IGOR STRAVINSKY and ROBERT CRAFT, *Guest Conductors.*

UNIVERSITY CHORAL UNION; JOHN MCCOLLUM, *Tenor;* and VERA ZORINA, *Narrator.*

SUNDAY, MAY 3, 8:30 P.M. EUGENE ORMANDY, *Conductor.*

Soloist: VAN CLIBURN, *Pianist.* All-Rachmaninoff Program.

Season Tickets: Limited number of tickets available at: \$18.00—\$12.00—\$9.00

Single Concerts: Beginning March 2, any remaining tickets will be placed on sale for single concerts.

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