

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY
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Special Concert

Eighty-ninth Annual Choral Union Series

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Thirty-seventh program in the Sesquicentennial Year of The University of Michigan

New York Philharmonic

LEONARD BERNSTEIN, *Music Director*

TUESDAY EVENING, SEPTEMBER 12, 1967, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

*Symphony No. 4 in G major, for Orchestra
and Soprano Solo MAHLER

Heiter bedächtig. Nicht eilen—Recht gemächlich
In gemächlicher Bewegung. Ohne Hast
Ruhevoll (poco adagio)
Sehr behaglich

JEANNETTE ZAROU, *Soprano*

INTERMISSION

*Symphony No. 2 IVES

Andante moderato
Allegro
Adagio cantabile
Lento maestoso
Allegro molto vivace

* Recorded by the New York Philharmonic and Leonard Bernstein

The Steinway is the official piano of the New York Philharmonic

The New York Philharmonic records exclusively for Columbia Records

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

PROGRAM NOTES

Symphony No. 4 in G major, for Orchestra and Soprano Solo GUSTAV MAHLER

Although he was much given to gigantic forms and metaphysical thought, Mahler also was strongly attracted to the simplicity and naïveté of folk art. This attraction is especially clear in his Second, Third, and Fourth Symphonies. All three symphonies of this group are inter-connected through their use of poems from the famous Romantic collection of folk poetry, *Des Knaben Wunderhorn*. The Fourth Symphony is thematically connected to the Third because the finale of the Fourth Symphony was originally conceived as a movement of the Third.

The Fourth is the shortest of Mahler's symphonies, the most unpretentious, ingratiating, and, in its first three movements, the most orthodox in form of any symphony he had written up to this point. The Fourth Symphony was evolved backwards from the finale. Thus, the first three movements are all thematically related to the finale.

I. *Heiter, bedächtig. Nicht eilen—Recht gemächlich*. The glittering color of four flutes and sleigh bells, with which the symphony opens, suggests, as Mahler's music so often does, an unadmitted descriptive inspiration. The bright chirping sound of these opening bars is taken from the fourth movement, where it is a recurrent refrain. Here it serves as introduction to the principal theme. Almost immediately the first violins take up the graceful, easy-going melody. After a few bars the chief secondary theme, a lilting melody in folk-song style is "sung broadly," according to the composer's directions, by the cellos. As the movement develops, other simple melodies are added before the opening themes are recalled in approximately their original form.

II. *In gemächlicher Bewegung. Ohne Hast*. The movement is a strange sort of scherzo which Mahler characterized with the words, *Freund Hein spielt auf* ("Death leads the music"). The concertmaster is directed to alternate between two violins, one of which is tuned a whole tone higher than normal and played "like a fiddle" (a primitive sort of violin) very assertively.

III. *Ruhevoll (Poco adagio)*. Bruno Walter once asked Mahler what lay behind the "profound quiet and clear beauty" of this movement. Mahler explained that the movement had been inspired by a vision of a church sepulchre, with the reclining stone figures of the dead, "their arms closed in eternal peace." Formally, it is an amalgam of variation and sonata form.

IV. *Sehr behaglich*. The finale originally had the title *The Celestial Life*. The mood is light and joyous, as befits a peasant vision of the green pastures of heaven. The vocal solo is set to verses from *Des Knaben Wunderhorn*, with intervening orchestral ritornellos featuring the cheery chirping sounds which open the first movement. Mahler directs that the vocal solo should be sung "with child-like, bright expression, and without the slightest suggestion of parody."
—EDWARD DOWNES

Symphony No. 2 CHARLES EDWARD IVES

Charles Edward Ives is a unique figure in the history of music. Recognized today as a forceful trail blazer, bold pioneer and artistic personality of great distinction, he is at the same time the only important American composer who was not a professional musician. He had a very successful career in the insurance field and demonstrated there not only a fine business acumen but also creative inventiveness.

The son of a musician, Ives had studied composition with Horatio Parker during his college years at Yale. Realizing that the music he wanted to create was anything but "practical" and would never enable him to earn a living, he decided upon a career in the insurance field. In spite of this absorbing business activity, Ives continued incessantly to create music. When? After work, burning the midnight oil, on weekends and in the vacation period, which he limited to two or three weeks. The amount of music created under these pressing circumstances between 1896 and 1921 is astonishing, and our amazement grows if we take a close look at his working method by studying his sketches and manuscripts. The extant material is now reposing at Yale University, Ives' *Alma Mater*.

Ives was a great pioneer in harmony, a bold innovator in matters of rhythm, and an imaginative experimenter in the field of orchestral sound. He created bold harmonic combinations, wrote polytonal passages and conceived rhythmical complexities that anticipated by ten years similar passages in the works of Schönberg and Stravinsky and other avant-gardists. Yet while these composers had a chance to hear their works and to test their creations by means of actual sound, Ives was in the main denied this opportunity, which is so vital to a creative musician. His works were rejected by America's leading musical organizations as impossible to perform and some of his scores, for example, that of his Second Symphony, submitted for consideration, were not even returned to him. Thus when the latter work was to be given its concert première by the Philharmonic-Symphony Society of New York in 1951, the score had to be copied again from the pencil autograph at great expense.

Text for Symphony No. 4 MAHLER

*Wir geniessen die himmlischen Freuden
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht in Himmel
Lebt alles in sanftester Ruh!*

All heavenly joys are ours,
Pleasures of earth we disdain.
No worldly strife
Mars our heavenly life.
We live here in sweetest peace.

*Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen,
Sankt Peter in Himmel sieht zu!*

We lead an angelic life,
Yet are merry as can be.
We dance and spring,
We jump and sing
While St. Peter in Heaven looks on.

*Johannes das Lämmlein auslasset
Der Metzger Herodes drauf passet.
Wir führen ein geduldig's,
Unschuldig's, geduldig's
Ein liebliches Lämmlein zu Tod!*

The lamb we have from St. John
Herod, the butcher will be.
We lead the meek
And innocent
Little lamb to the death.

*Sankt Lukas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten.
Der Wein kost' kein Heller
Im Himmlischen Keller.
Die Englein, die backen das Brot.*

St. Luke slaughters the oxen
Without any worry or heed.
The wine costs us naught
From our heavenly draught
And the angels bake us our bread.

*Gut Kräuter von allerhand Arten
Die wachsen im himmlischen Garten!
Gut's Spargel, Fisolen,
Und was wir nur wollen.
Ganze Schüsseln voll sind uns bereit!*

The finest vegetables grow
In the garden of Heaven.
Good beans, asparagus,
Whatever we want,
Whole plates-full just wait to be eaten.

*Gut' Aepfel, gut' Birn' und gut' Trauben!
Die Gärtner, die Alles erlauben
Willst Rehbock, willst Haasen
Auf offener Strassen
Sie laufen herbei!*

Good apples, good pears, good grapes!
The gardeners give what we wish.
And roebucks and hares
Run into our arms
Here in the open streets!

*Sollt ein Festtag etwa kommen
Alle Fische gleich mit Freuden
angeschwommen.
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
zum himmlischen Weiher hinein.
Sankt Martha die Köchin muss sein.*

And when there is a Fast Day
The fish come swarming in.

St. Peter he runs
With his net and bait
To fish in the heavenly pond.
St. Martha must cook the catch.

*Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden,
Elf tausend Jungfrauen
Zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!*

On earth there is no music
To be compared with ours
The eleven thousand virgins
Make bold to dance.
And St. Ursula smiles on the scene.

*Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen
Dass alles für Freuden erwacht.*

Cecilia, her kith and her kin
Play like a royal band.
And choirs of angels
Lift up our spirit
To the highest of heavenly joys.

According to a short prefatory note in the published score (1951), the second symphony was composed between 1897 and 1901. This information, signed "C.E.I.", is somewhat at variance with the composer's entries in his autograph. There we read: "The second and fourth movements originally written as overture for the Hyperion Theatre Orchestra, New Haven, 1896-98 [his college years] but revised for Symphony 1900/01." The third movement originated as an Organ Prelude in 1896 and was orchestrated in 1902. The score of the first movement also shows the entry: "See organ sonata." It may be noted parenthetically that the first movement as well as the finale of the Third Symphony also grew out of organ pieces (both composed in 1901).

The Second Symphony expresses in the words of the composer the "musical feelings of the Connecticut country around Redding and Danbury in the 1890's, the music of the country folk. It is full of tunes they sang and played then. . . ."

I. The first movement, *Andante moderato* in B minor, 3/4, is mainly for strings. The opening theme, which is manipulated in imitation and contrapuntal manner, is of structural importance and returns in the introduction to the Finale. A typical American note is struck in the middle of the *Andante moderato* when *Columbia, the Gem of the Ocean* is proclaimed by the horns. A recitative passage of the oboe effects the transition to the following movement.

II. *Allegro*, A-flat major, 4/4. The chief theme has a marchlike character which contrasts to the simple, folklike second theme in F major. The composer surprises the listener in the middle section with quotations from the first movement of Brahms' Third Symphony. Formally speaking Ives clings here as well as in the finale to the time-honored sonata scheme with exposition, development, recapitulation and coda. Note also that the tranquil second time is transformed into a marching tune in the coda to emphasize the basic quality of the piece.

III. The *Adagio cantabile*, 3/4, which follows, reverts to the serene F major tonality. Ives has described the movement as "a reflection of the organ and choir music of the *Long Green Organ Book*" to which he also referred in his sketches. This placid movement, which contains some thematic allusions to the opening *Andante moderato*, closes gently with a quotation from *America the Beautiful*.

IV. The *Lento maestoso* though numbered as fourth movement is actually an introduction to the finale. Reverting to both the key (B minor) and the main idea of the first movement, this introduction not only provides the structural link between the first and last movements but in addition it creates a spiritual coherence. The reappearance of *Columbia, the Gem of the Ocean*, which becomes an essential thematic element in the finale, underlines the organic and spiritual importance of the *Lento maestoso*. The movement closes with a transitional passage preparing the key of the finale.

V. *Allegro molto vivace*, F major, 4/4. This is a spirited and merry piece studded with American folk tunes. We hear first *De Camptown Races* (horns) and *Turkey in the Straw*, the minstrel song, enormously popular in the time of Andrew Jackson (violins). The second theme (in the sonata sense) is, as Ives informs us, "partly from an early piece called *The American Woods* (Brookfield). The part suggesting a Steve Foster tune, while over it the old farmers fiddled a barn dance with all its jigs, gallops and reels, was played in Danbury . . . in 1889."

Columbia reenters in the recapitulation which, of course, repeats the *American Woods* episode. The coda introduces still another folk tune, *Down in the cornfield*, but is dominated by *Columbia, the Gem of the Ocean*, proclaimed by the trombones and combined with the barn dance of the old farmers. The conclusion is surprising. Ives denies the listener the expected ending on the F major chord and bids farewell with a combination which includes D \flat , D, D \sharp , E, F, G \flat , G, G \sharp , A, B \flat but excludes C and B, the first and last notes of the chromatic scale. The conclusion conforms to one of the nicknames given to Ives at Yale, namely Sam, the punster and joker addicted to paradoxes.

—JOSEPH BRAUNSTEIN

(Dr. Joseph Braunstein, former musicologist of the New York Public Library, was the specialist charged with identifying and putting in order the manuscripts of Charles Ives to prepare them for photoduplication and deposit of the copies in the New York Public Library and the Library of Congress.)

NEW YORK PHILHARMONIC

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NOTE: All programs begin at 8:30 P.M. unless otherwise indicated.

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