

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY

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Eighty-ninth Annual Choral Union Series

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*Thirty-eighth program in the Sesquicentennial Year of The University of Michigan*

# New York Philharmonic

LEONARD BERNSTEIN, *Music Director*

WEDNESDAY EVENING, SEPTEMBER 13, 1967, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

## PROGRAM

\*Overture to *Candide* . . . . . LEONARD BERNSTEIN

Symphony No. 8 in F major, Op. 93 . . . . . BEETHOVEN  
Allegro vivace e con brio  
Allegretto scherzando  
Tempo di menuetto  
Allegro vivace

Inscape . . . . . AARON COPLAND  
*World première*  
(Commissioned by the New York Philharmonic for its 125th Anniversary Year)

## INTERMISSION

Symphony No. 2 in C minor, Op. 17  
("Little Russian") . . . . . TCHAIKOVSKY  
Andante sostenuto; allegro vivo  
Andantino marziale, quasi moderato  
Scherzo: allegro molto vivace  
Finale: moderato assai

\* 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

by

EDWARD DOWNES

Overture to "Candide" . . . . . LEONARD BERNSTEIN

Candide is operetta in the tradition of Offenbach and Gilbert and Sullivan. Its music has all the wit, élan and sophistication that is generally associated with that genre. This is immediately apparent in the Overture (who ever wrote a special overture—not a potpourri of tunes—for a musical comedy?). It begins with a fanfare built on the interval of a minor seventh, which serves as a kind of motto and a basis for musical development throughout the entire operetta.

The fanfare is immediately followed by what later becomes "Battle Scene" music, after which a lyrical contrast, from the duet "Oh Happy We," is stated. This entire section is then repeated, and is succeeded by a brilliant codetta derived from the end of the aria "Glitter and Be Gay." The Overture concludes with a shower of musical sparks utilizing fragments of everything already heard.

—JACK GOTTLIEB

Symphony No. 8 in F major, Op. 93 . . . . . LUDWIG VAN BEETHOVEN

At its first performance on February 27, 1814, in the Redoutensaal of Vienna, Beethoven's Eighth Symphony was sandwiched in between his Seventh Symphony and his thunderously popular Wellington's Victory, or the Battle of Vittoria. When a friend tactfully pointed out that the new Eighth had received less applause than the other works, Beethoven growled: "That's because it's so much better!" And although the Seventh is still the more popular of the two works, there is reason to believe that Beethoven meant what he said. For the whole texture of the Eighth Symphony is incomparably more sophisticated, and in certain ways it is even more adventurous, despite its delicacy and restraint.

I. *Allegro vivace e con brio*. The symphony begins innocuously enough, with a well-mannered, well-balanced little theme which might have come out of the workshop of many a delectable eighteenth century symphonist.

For a moment Beethoven seems to take on the Rococo elegance from which he had long since burst free. But hardly has he made his first bow, when he forgets the masquerade and goes surging ahead in his accustomed giant stride which leads him to his second theme. Here again he pauses to juggle with the old classical formulae. And so he continues, savoring each change of pace, with he manages with dexterity and wit.

Now he develops his principal theme by chopping it in half and tossing it from one instrument of the orchestra to another. His reprise of the opening material and an exuberant coda are rounded off with a quietly humorous surprise.

II. *Allegretto scherzando*. In place of the traditional slow movement Beethoven gives us a delicious little *Allegretto scherzando*, with the theme that he later improvised into his famous joking round: "Ta, ta, ta, . . . my dear Mälzel, fare thee well, very well . . ." The "Ta, ta, ta," which we hear in the measured tic-toc of the wood-wind chords, referred to the metronome, or rather to its predecessor, the "musical chronometer," which Mälzel had perfected.

It was long believed, on the word of Beethoven's friend, Schindler, that the round had been improvised first and then used in the symphony. But Beethoven's sketches for the symphony, which have survived, make it clear that the theme was hammered into shape for the symphony, from which Beethoven lifted it to improvise his sociable round. In the symphony, the tic-toc of the wood-wind chords continues as an accompaniment for the dainty violin line.

III. *Tempo di minuetto*. In keeping with the lightness of the rest of this symphony, Beethoven returns here to the eighteenth century minuet tempo, though not entirely to the old style. Closest to the traditional minuet is the conventional, yet ravishingly beautiful duet for two French horns, which opens the middle, "trio" section.

IV. *Allegro vivace*. The glittering, dancing finale is a sort of cross between a rondo and traditional symphonic sonata form. The rondo refrain starts in a breathless whisper. It is full of formal surprises, violent harmonic twists that must once have seemed outrageous and still sound fresh and unhackneyed. On and on the music goes as if unable to stop for sheer delight in its own inventive zest.

Inscape . . . . . AARON COPLAND

The position which Aaron Copland has won for himself in the music of his native United States, in the affection and esteem of his professional colleagues, and in the interest of the general public is such that a new work from his pen is automatically a major event. Hardly any other native born composer seems so firmly established as a staple of our symphonic repertory. More than that, Copland has been a pioneer and leader, from his now popular *Music for the Theater* of 1925, through his powerfully individual Short Symphony (1933)

and *Statements* (the latter given its first complete performance by the New York Philharmonic in 1942 under Dimitri Mitropoulos); from his much imitated ballet, *Appalachian Spring* (1944) to his close-structured *Connotations for Orchestra*, commissioned by the New York Philharmonic in celebration of its opening season in Lincoln Center for the Performing Arts. Among American composers his influence on our younger artists has been unparalleled.

Almost since the beginning of his career he has been "honored" by many commissions. Today he honors those whose commissions he accepts. Mr. Copland has contributed the following characteristically modest notes concerning his new score:

"*Inscape* is one of a number of works commissioned by the New York Philharmonic in celebration of its one hundred and twenty-fifth anniversary season, 1967-68. It was composed over a period of several months in 1967 at Peekskill, New York, and completed in July of that year. The first performances are scheduled during the orchestra's tour in the fall of 1967, the world première taking place at the University of Michigan in Ann Arbor on September 13.

"Two different series of twelve tones provide the materials from which is derived a major proportion of the entire composition. One of these dodecapronic tone rows, heard as a 12-tone chord, opens and closes the piece. Another feature of *Inscape* is its greater leaning toward tonal orientation than is customary in serial composition.

"The title is borrowed from the nineteenth-century English poet-priest Gerard Manley Hopkins. To the uninitiated, the word "inscape" may suggest a kind of shorthand for "inner landscape." But Hopkins meant to signify a more universal experience by his privately invented word. W. H. Gardner, his editor, described the sensation of inscape (or "instress of inscape," as Hopkins termed it) as a "quasi-mystical illumination, a sudden perception of that deeper pattern, order and unity, which gives meaning to external forms." This description, it seems to me, applies more truly to the creation of music than to any of the other arts. Hopkins himself, incidentally, tried his hand more than once at musical composition.

"The orchestral score calls for the following instruments: piccolo, 2 flutes, 2 oboes, English horn, two clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, tympany, 3 percussionists, harp, piano, celesta, and the usual strings."

#### Symphony No. 2, C minor, Op. 17 . . . . PETER ILICH TCHAIKOVSKY

Tchaikovsky's Second Symphony in C minor is also known as his "Little Russian" Symphony because of the use of a Little Russian folk-song in the finale. Tchaikovsky leaned particularly toward folk-music at the time this symphony was written perhaps under the influence of the Russian nationalist group, the "Mighty Five": Moussorgsky, Borodin, Rimsky-Korsakoff, Balakireff and Cui.

Nicholas Rubinstein conducted the Imperial Music Society in the world première of the Symphony in Moscow on February 7, 1873. "My Symphony met with great success," wrote Tchaikovsky on the following day, to his friend, the famous Petrograd critic, Vladimir Stassov. "So great, in fact, that N. Rubinstein is repeating it at the tenth concert 'by general request.'"

Yet Tchaikovsky mentions in the same letter that he himself is dissatisfied with the first two movements. And six years later we find Tchaikovsky writing his "beloved friend," Mme von Meck (from Paris, December, 1879) that he is about to start the revision of his Second Symphony, "of which only the last movement can be left intact." The alterations were considerable, according to his brother Modest, and the first movement was entirely rewritten.

I. *Andante sostenuto; allegro vivo*. The slow introduction begins with a melancholy solo for French horn to which other instruments and choirs are gradually added. The lively main section opens with a principal theme which could easily be a Russian folk tune. A contrasting lyric theme sung by the oboe has a gracefully rising chromatic line. Both themes are developed to a brilliant climax, followed by a reprise of the basic theme. A return of the slow opening tempo with horn solo and muffled echo in the bassoon, round off the movement.

II. *Andantino marziale, quasi moderato*. The slow movement begins and ends with a soft, two note ostinato for the timpani, providing a sort of see-saw accompaniment to a march theme. This march comes from the last act of Tchaikovsky's unpublished opera of 1869, *Undine*.

III. *Scherzo: allegro molto vivace*. The agitated scherzo has superb rhythmic drive which is interrupted only for a whimsical trio emphasizing the woodwinds.

IV. *Finale: moderato assai*. Here, in the movement Tchaikovsky himself liked best of the four, he rings ingenious changes: harmonic, contrapuntal, instrumental, on the Little Russian folk tune, "The Crane." A second, more elaborate theme appears, is combined with "The Crane" and then swept aside again in the final exuberant climax of the *Presto* coda.

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 La Valse . . . . . RAVEL

\* World première—commissioned by the University of Michigan for the  
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FRENCH NATIONAL ORCHESTRA, with  
 EUGENE ISTOMIN, *Pianist* . . . . . Monday, October 9  
 VIENNA SYMPHONY . . . . . Thursday, October 19  
 "CARMINA BURANA"—opera by Carl Orff . . . (8:00) Sunday, October 29  
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 NATHAN MILSTEIN, *Violinist* . . . . . Monday, January 29  
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*Program:* Overture to *Leonore*, No. 3, Op. 72 . . . . . BEETHOVEN  
 Symphony No. 5 ("Reformation") . . . . . MENDELSSOHN  
 "Le Sacre du printemps" . . . . . STRAVINSKY  
 YOMIURI JAPANESE ORCHESTRA . . . . . Friday, November 10  
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NOTE: All programs begin at 8:30 P.M. unless otherwise indicated.

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 tonight, or at

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