

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Fourth Program

Fifth Annual Chamber Arts Series

Complete Series 3601

Chicago Little Symphony

THOR JOHNSON, *Conductor*

Soloists

ALFIO PIGNOTTI, *Violin*

GARY SIGURDSON, *Flute*

RAYMOND STILWELL, *Viola*

SATURDAY EVENING, JANUARY 20, 1968, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 6 in D major ("Le Matin") HAYDN

Adagio; allegro

Adagio

Menuetto

Finale: allegro

Pastorale d'été HONEGGER

Five Pieces for Small Orchestra (1962) WALLACE BERRY

Evocation

Variation

Fantasy

Chorale

Fugue

(Commissioned for the Chicago Little Symphony)

INTERMISSION

Concerto for Flute and Orchestra IBERT

Allegro

Andante

Allegro scherzando

GARY SIGURDSON, *Flute*

Symphonie concertante for Violin and Viola CARL STAMITZ

Allegro moderato

Romance

Rondeau

ALFIO PIGNOTTI, *Violinist*

RAYMOND STILWELL, *Violist*

Dances concertantes (1942) STRAVINSKY

Marche—Introduction

Pas d'action

Thème varie

Pas de deux

Marche—Conclusion

P R O G R A M

Symphony No. 6 in D major ("Le Matin") FRANZ JOSEF HAYDN (1732-1809)

Haydn was twenty-nine years old when he signed a three-year contract with Prince Anton Esterhazy to become his vice-Capellmeister for 400 florins, with board. The assignment placed one of the two best orchestras in Europe at his disposal, so this appointment was decidedly a plum.

Haydn was anxious to please both players and Prince, and willingly accepted Prince Anton's suggestions that he write a trilogy on the times of day. Thus the first works that he wrote for his new position were his Symphonies No. 6 (subtitled *Morning*), No. 7 (subtitled *Noon*), and No. 8 (subtitled *Evening*).

No programs are given as such, for each is a matter of general character study of time, and all three brim over with solo passages for his brilliant players. (There are, however, a few picture events along the way, including the sunrise *Adagio* which opens No. 6.)

Pastorale d'été ARTHUR HONEGGER (1892-1955)

Arthur Honegger, although born in France, in the city of Le Havre, was much influenced by his Swiss parentage, and his works have a Romantic sweep that, in quality, is more German than French. He spent much time in Switzerland, and it was during a vacation at Wengren in 1920 that he composed the *Pastorale d'été* (*Summer Pastoral*) in which he re-created quite literally his impressions of an early August morning in the Swiss Alps.

Pastorale d'été was dedicated to the French composer Roland-Manuel and was awarded the Prix Verley by unanimous audience approval at its first performance in 1921.

Five Pieces for Small Orchestra (1962) WALLACE BERRY (1932-) (Commissioned for the Chicago Little Symphony)

Wallace Berry was born in LaCrosse, Wisconsin, and is presently on the faculty of the University of Michigan. The five terse pieces for orchestra were commissioned in 1962 by Thor Johnson for the Chicago Little Symphony, and were premiered at the Peninsula Music Festival in Fish Creek, Wisconsin, that summer.

Rich-voiced solo instruments color the whole of the work, particularly the obligato horn of the second piece, and the solo cello, flute, and harp of the fourth. Like the Baroque textural concept, the five pieces alternate between full ensemble (Nos. 1, 3, and 5), and the chamber-oriented bridge movements (Nos. 2 and 4). On the published score, the composer states: "The first piece, *Evocation*, must be played very slowly, with intensity. *Variation*, which consists of tone sequences occurring in various guises, should be expressed in a bold, direct manner throughout. The third piece, *Fantasy*, is a concentrated playing around the established center, E, and the impression conveyed should be one of urgent and inexorable, if erratic, movement toward that tone. *Chorale* is to be played with rubato, not only in the solos, but in the concerted portions as well. The final piece, *Fugue*, should be brisk and vigorous."

Concerto for Flute and Orchestra JACQUES IBERT (1890-1962)

This concerto has the witty, agile character so typical of the composer and eminently suited to the instrument. The flute alternates wide angular leaps with broad cantabile sonorities in the first movement. The slow movement begins with beautifully flowing soft strings which accompany the flute before it breaks away for duetting with other solo instruments, notably oboe, violin, and horn.

In the finale the flute dances through a tarantella-saltarello-like figure. An introductory three-chord pattern in the orchestra, oddly rhythmized, appears at the beginning and frequently through this breathless movement. It appears that the flutist is not expected to breathe oftener than once every five minutes.

Symphonie concertante for Violin and Viola CARL STAMITZ
(1746–1801)

Son of Johann Wenzel Stamitz, founder of the Mannheim School, Carl was a viola and viola da gamba player as well as composer. His brother Anton was a violinist, and it was probably for performances in Paris and London by the two brothers in 1770 and 1778 that the present *Concertante* was written.

The first movement is a sonata form patterned after his father's new broad design regulated by the recurrence of the themes (in place of short motifs); a contribution that placed him among the great figures in music history. A short cadenza for the two instruments and a coda closes the movement. The *Romance* gives the instruments a chance to play in duet alternating with statement and answer. A lively *Rondo* with a contrasting minor middle section allows the performers a show of virtuosity.

Danses concertantes (1942) IGOR STRAVINSKY
(1882–)

Danses concertantes is the second of a group of three Concerti Grossi written at the apex of Stravinsky's neoclassic period. The first is *Concerto in E-flat* for fifteen players ("Dumbarton Oaks Concerto"). This is a study in concerto forms à la Bach (dates from 1938). The third concerto is for string orchestra—the so called *Basel Concerto* (1947)—and is obviously drawn from the Italian Baroque. The second concerto, *Danses concertantes* is what the Baroque composers called concerto de camera, in other words, a light concerto of dances. It was written in 1942 in Los Angeles.

CHICAGO LITTLE SYMPHONY PERSONNEL

VIOLIN

Alfio Pignotti, *Concertmaster*
Lawrence Fischer, *Assistant Concertmaster*
Rosemary Malocsay
Josephine Citron
Daniel Stepner
Susan Sporny

VIOLA

Raymond Stilwell
Sally Didrickson

VIOLONCELLO

Harold Cruthirds
Steven Stalker

STRING BASS

Robert Barney

FLUTE

Gary Sigurdson

OBOE

Don Jaeger

CLARINET

Fred Ormand

BASSOON

Fred Snyder

FRENCH HORN

Norman Schweikert

TRUMPET

John Lindenau

TROMBONE

David Sporny

HARP

Danis Kelly

PERCUSSION

Tsutomu Yamashita

UNIVERSITY MUSICAL SOCIETY

EVENTS IN JANUARY

NATIONAL BALLET from Washington, D.C. . . . Wednesday, January 24

Program: "Coppelia"—Music by Leo Delibes

NATHAN MILSTEIN, *Violinist* Monday, January 29

Program: Devil's Trill Sonata Tartini
 Chaconne, from Partita in D minor Bach
 Sonata in F major, Op. 24 ("Spring") Beethoven
 Three Caprices for Solo Violin (C major, B-flat major,
 and A minor) Paganini
 Nigun (Improvisation) Ernest Bloch
 Introduction and Tarantella Sarasate

Chamber Music Festival

LOEWENGUTH QUARTET Friday, February 16

Program: Quartet in D major, Op. 45 Roussel
 Quartet in C major Ibert
 Quartet in D major Franck

WARSAW CHAMBER ORCHESTRA Saturday, February 17

Program: Sinfonia in B-flat major Albinoni
 Nova Casa & Tamburetta Jarzebski
 Concerto for Violin in E major Bach
 Suite for String Orchestra Corelli
 Concerto in A major Vivaldi
 Concertino in G major Pergolesi

EARLY MUSIC QUARTET (2:30) Sunday, February 18

Program: Italian Frottola and Instrumental Interludes;
 French Theater Songs; Spanish Instrumental Music;
 German Peasant Music; Spanish Romanzes;
 German Art Songs; Italian Moriscos

Series Tickets: \$8.00—\$6.00—\$5.00

Single Concerts: \$5.00—\$4.00—\$2.00

ANN ARBOR MAY FESTIVAL—April 20, 21, 22, 23, 1968

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

SATURDAY, APRIL 20, 8:30

EUGENE ORMANDY, *Conductor*, ANTHONY di BONAVENTURA, *Pianist*, performs Bartók Concerto No. 2 for Piano and Orchestra. "Egmont" Overture (Beethoven) and Symphony No. 1 (Brahms).

SUNDAY, APRIL 21, 2:30

THOR JOHNSON, *Conductor*. CLAUDE FRANK, *Pianist*, performs Mozart Concerto, K. 456. Honegger's *King David* with UNIVERSITY CHORAL UNION; JUDITH RASKIN, *Soprano*; JEAN SANDERS, *Contralto*; LEOPOLD SIMONEAU, *Tenor*; and THEODOR UPPMAN, *Baritone*.

SUNDAY, APRIL 21, 8:30

EUGENE ORMANDY, *Conductor*. All Russian program: "Fireworks" (Stravinsky); Symphony No. 3 in A minor, Op. 44 (Rachmaninoff); Symphony No. 5 in B-flat major, Op. 100 (Prokofieff).

MONDAY, APRIL 22, 8:30

THOR JOHNSON, *Conductor*. JUDITH RASKIN, *Soprano*, sings Mozart's "Exultate Jubilate"; and performs with THEODOR UPPMAN, *Baritone*, and THE UNIVERSITY CHORAL UNION, in Brahms' *Requiem*.

TUESDAY, APRIL 23, 8:30

EUGENE ORMANDY, *Conductor*. EILEEN FARRELL, *Soprano*, in operatic arias by Verdi, Mascagni, and Puccini. Symphony No. 41 (Mozart); Paganiniana (Casella); and Rosenkavalier Waltzes (Strauss).

Series Tickets: \$25.00—\$20.00—\$16.00—\$12.00—\$9.00 (now on sale).

Single Concerts: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00—(on sale beginning March 1).

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