

1968

Ninetieth Season

1969

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Third Concert

Ninetieth Annual Choral Union Series

Complete Series 3628

The Bavarian Symphony Orchestra
of Munich

(Symphonie Orchester des Bayerischen Rundfunks München)

RAFAEL KUBELIK, *Conductor*

SATURDAY EVENING, OCTOBER 26, 1968, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Symphony No. 104 in D major ("London") HAYDN

Adagio; allegro
Andante
Menuetto
Allegro spiritoso

Double Concerto for Two String Orchestras,
Piano, and Timpani MARTINU

Poco allegro
Largo; adagio
Allegro
GERNOT KAHL, *Piano*

INTERMISSION

Symphony in D minor FRANCK

Lento; allegro non troppo
Allegretto
Allegro non troppo

Deutsche Grammophon Records

Heliodor Records

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

PROGRAM NOTES

Symphony No. 104 in D major ("London") FRANZ JOSEF HAYDN

The "London" Symphony is one of twelve that were commissioned by J. P. Salomon, a concert manager of London, who had on several occasions invited Haydn to visit London in the capacities of composer and conductor. It was composed in 1785 during Haydn's second visit to that city, at a time when he was an idol to the throngs that crowded the concert halls whenever he appeared.

Fresh and spontaneous, and contrapuntally a masterpiece, it represents Haydn at the highest pinnacle of his genius as a symphonic composer. At its first presentation, with the composer at the harpsichord, the several movements were received with noisy demonstrations of enthusiasm. Haydn allowed the orchestra to repeat the *Adagio* section, an unusual occurrence.

Double Concerto for Two String Orchestras,
Piano, and Timpani BOHUSLAV MARTINU

Since the death of Janáček in 1959 no Czech composer has won such world-wide respect as Bohuslav Martinu. Of all the composers of his country who rose to comparable rank and historical significance it is he who was decidedly the most "international." His musical language developed from the most varied sources, from his years as a disciple of Suk in Prague and Roussel in Paris; from influences of Debussy and Stravinsky; from jazz experiments during his American years; and the "discovery" of the stylistic discipline of the age of the thoroughbass. But all of this on the basis of a deep rooting, first unconscious, then conscious, in the music of Bohemia, so that at the end of his career his mature work was stamped equally with his national cultural heritage and his spiritual cosmopolitanism. It is also the balance between these two forces which finally preserved Martinu's healthy modernity from becoming speculative and abstract and therefore indifferent to the outside limits of artistic effectiveness. Probably this explains the extraordinary dissemination of his work after the musical world suddenly became aware of him and he went on to constantly increasing success. In any event, today Martinu's compositions are considered staples of permanent repertoire in concert programs throughout the world. Whoever wishes to can see in this fact proof for the hypothesis that in our day, too, the output of a daring creativity will not be denied the widest reception as long as the threads to the elemental origins of artistic communication are not totally disconnected.

Martinu's output embraces all kinds of composition, and in all of them, whether opera, symphony, solo concerto, chamber music or vocal music, what he was concerned with was the realization of an unromantic ideal style, thoroughly oriented to structure and design. Testimony of this striving is the *Double Concerto for Two String Orches-*

tras, Piano and Timpani, which had its première under Paul Sacher (to whom it is dedicated) conducting the Basel Chamber Orchestra, on February 9, 1940. The actual score of this work with its clarity and its musical "presence" offers to the eye a special pleasure. It can be no other for the listener's ear and inner musical sense. In an uncommonly dense, yet at the same time light style, related basic material is developed thematically throughout the three movements. To the piano falls a role which alternates between that of a mere member of the ensemble adding color and that of a dominating solo. The extensive scale of effects is remarkable and is achieved through the contrapuntal and rhythmic exchange between the two string orchestras. Effective also is the flanking of the meditative, highly concentrated slow movement by the vital, buoyant outer movements. As far as the usual classical form is concerned, considering the substantial thematic unity already mentioned, which creates a spiritual whole, the work becomes a completely intelligible musical experience which leaves no room for thoughts of traditional structure worked out according to the rules.

WALTER ABENDROTH

Symphony in D minor CÉSAR FRANCK

The first movement (*Lento, allegro non troppo*) opens with a brooding question in the lower strings that could be taken as an emotional basis of the entire movement. One hears it again and again from almost every voice in the orchestra. Its emotional quality changes here with the prismatic change of harmonic and orchestral color characteristic of Franck. Its ultimate answer comes in an exultant theme which assures us of the final triumph of light and hope. The movement ends with a powerful and relentless utterance of the brooding first theme upon a major chord that points to the path of spiritual exaltation.

The second movement (*Allegretto*) is actually a combination of two distinct sections. Harp and pizzicato strings outline the theme as the movement begins. At the seventeenth bar the solo voice of the English horn sings a melody of exquisite yet sombre melancholy. Then comes the new part, which the composer himself characterized as a *scherzo*. The theme of this is of lively nature, although *pianissimo*, and is presented by the first violins. As the movement closes the themes of the two sections are welded together.

And now the entire atmosphere changes. The third movement (*Allegro non troppo*) is ushered in with a joyous theme in syncopated rhythm that lifts us out of all the solemn questioning which has gone before. A second theme, a somber and noble chorale, is uttered softly by the brasses. A storm begins to brew about it—the theme recalling the troubled past, but culminating in a magnificent and transferred triumph of the gentle chorale theme. From the brooding first theme of the *Allegretto* comes another transformation as it sings forth a chanting paean of joy. The whole movement ends with the triumphant return of the chorale theme.

UNIVERSITY MUSICAL SOCIETY
INTERNATIONAL PRESENTATIONS—1968-1969

Hill Auditorium

- UDAY SHANKAR COMPANY Tuesday, October 29
Dancers and musicians from India
- BIRGIT NILSSON, *Soprano* Thursday, November 14
Program of operatic arias and lieder by Wagner, Schubert, Strauss, Sibelius,
Melartin, Grieg, and Catalani
- YEHUDI MENUHIN, *Violinist*, and
HEPHZIBAH MENUHIN, *Pianist* . . . (2:30) Sunday, November 24
Program: Sonata in A major No. 2, Op. 100 BRAHMS
Sonata No. 1 BARTÓK
Sonata in A major ("Kreutzer") BEETHOVEN
- GREGG SMITH SINGERS (2:30) Sunday, January 12
- HAGUE PHILHARMONIC Friday, January 24
WILLEM VAN OTTERLOO, *Conductor*
- ALVIN AILEY AMERICAN DANCE THEATRE, Saturday, February 8
"CARMEN" (Goldovsky Opera Co.) . . . (8:00) Saturday, February 15
- BALLET FOLKLORICO OF MEXICO . . . Wednesday, February 26
- RUDOLF SERKIN, *Pianist* Wednesday, March 5
- MOSCOW STATE SYMPHONY Thursday, March 13

Tickets: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00

(Tickets at \$6.00 and \$4.00 sold out for "Carmen", Serkin, and the Menuhins)

Rackham Auditorium

- MELOS ENSEMBLE, from London Thursday, November 7
Program: Adagio and Rondo SCHUBERT
Piano Quintet, Op. 57 SHOSTAKOVICH
Contrasts for Clarinet, Violin, and Piano BARTÓK
Quintet in E-flat for Piano and Winds MOZART
- JANET BAKER, English *Mezzo-Soprano* Sunday, January 5
- MUSIC FROM MARLBORO Saturday, February 1
- ISRAEL CHAMBER ORCHESTRA Monday, February 10
- COLOGNE CHAMBER ORCHESTRA Saturday, February 22
- ORCHESTRA MICHELANGELO DI FIRENZE . . . Sunday, March 23

Tickets: \$5.00—\$4.00—\$3.00

Annual MESSIAH Performances

In Hill Auditorium—December 6, 7, 8 (2:30)

- UNIVERSITY CHORAL UNION, INTERLOCHEN ARTS ACADEMY ORCHESTRA, SUSAN
BELLING, *Soprano*; ELIZABETH MANNION, *Contralto*; HENRY NASON,
Tenor; DAVID CLATWORTHY, *Bass*; LESTER MCCOY, *Conductor*

Tickets: \$3.00—\$2.00—\$1.50—\$1.00

Programs begin at 8:30 P.M. unless otherwise indicated.

THE UNIVERSITY MUSICAL SOCIETY, Burton Tower
Ann Arbor, Michigan 48104

Hours: 9:00 to 4:30, Monday through Friday; Saturday 9:00 to 12:00
(Also 1½ hours before performance at auditorium Box Office)