

The University Musical Society

of
The University of Michigan



Presents

NEW YORK PHILHARMONIC

PIERRE BOULEZ, *Music Director and Conductor*

SATURDAY EVENING, SEPTEMBER 16, 1972, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

- *Overture, "Benvenuto Cellini," Op. 23 BERLIOZ
- Symphony No. 31 in D major ("Horn Signal") HAYDN
- Allegro
Adagio
Minuet
Finale: Theme and Variations

INTERMISSION

- *Symphony No. 4 in D minor, Op. 120 SCHUMANN
- Ziemlich langsam; lebhaft
Romanze: ziemlich langsam
Scherzo: lebhaft
Langsam; lebhaft
- *"Daphnis and Chloe," Suite No. 2 RAVEL
- Daybreak
Pantomime
General Dance

* Recorded by the New York Philharmonic

The New York Philharmonic records exclusively for Columbia Records

PROGRAM NOTES

by

EDWARD DOWNES

Overture, "*Benvenuto Cellini*," Op. 23 HECTOR BERLIOZ

No wonder Berlioz felt drawn to *Benvenuto Cellini*! He sensed a kindred spirit. He read the extravagant *Memoirs* of the adventuresome Florentine goldsmith, musician, military hero, murderer and spinner of incredible yarns, and the three centuries that separated the two men were as nothing. Berlioz had found a dramatic figure with whom he could exult, commiserate, and with whom he could identify himself: a man who had lived as an artist-hero, a "genius," to use the Romantic term of Berlioz' time, a super-human human being who, Prometheus-like, conferred the fiery gift of his art on a dazzled and only partly comprehending mankind. In *Cellini*, Berlioz also recognized his own feverish intensity of feeling, the same hyper-excitability of the imagination. *Cellini* was also a skillful flutist and a musician of the Papal court in Rome. In short, he must have seemed to Berlioz the perfect subject for a Romantic opera.

For his libretto Berlioz appealed to Alfred de Vigny. But that pioneer Romantic poet and dramatist, busy with his own work, was willing to contribute only criticism and occasional retouching to the unfortunate libretto finally perpetrated by two respected mediocrities of the Académie française.

The première at the Paris Opéra on September 10, 1838, was "hissed with admirable energy and unanimity," as Berlioz stoically reports. But the Overture was a tremendous success and was greeted with what the composer himself called "exaggerated applause." It has remained very much alive.

It begins, *Allegro deciso con impeto*, with a theme suggestive of *Cellini*'s fiery temperament. This is followed quickly by melodies from the opera: *pizzicatos* for the low strings introduce the Cardinal's solemn address of the last act, "A tout péché pleine indulgence," and woodwinds add the melody sung by a Harlequin in the scene of the Roman Carnival. Almost halfway through the Overture the woodwinds introduce a new lyric theme. For a climax and conclusion the Cardinal's pronouncement returns with the brilliance of trumpet sound, supported by heavy brass and surrounded by swirling arabesques of the strings.

Symphony No. 31 in D major, "Horn Signal" or "On the Lookout" JOSEPH HAYDN

Among the most popular of Haydn's early symphonies, his No. 31 in D major was composed in 1765, only four years after Haydn joined the domestic staff of Prince Esterházy. The two nicknames of the Symphony (which do not appear on Haydn's manuscript, but are used on early manuscript copies) refer to the hunt: a favorite pastime not only of the Esterházy Princes, but also of Haydn himself.

The nickname "On the Lookout" ("Auf dem Anstand") refers to the moment in an original hunt when the prey is first sighted. At this moment a traditional horn signal was blown to alert the waiting hunters. Many of these horn signals were very ancient, and their traditional forms varied from one region to another. The fanfare for solo horn heard almost immediately at the beginning of Haydn's Symphony No. 31 is strikingly similar to traditional hunting signals used in the region where the Esterházy estates were situated.

The Symphony, though relatively brief, is in four movements beginning with a vigorous *Allegro*. The second movement is a songful *Adagio* with an elaborate part for the concertmaster. The third movement takes the traditional form of a minuet and trio with prominent parts for four horns. The finale, a theme and variations, again gives a prominent role to the concertmaster, to the four horns, and also to the principal cellist. The variations are rounded off with a brilliant concluding *presto*.

Symphony No. 4 in D minor, Op. 120 ROBERT SCHUMANN

Schumann's D-minor Symphony was composed during the first ecstatically happy year of his marriage to Clara Wieck. During his long courtship Schumann had suffered agonies from the opposition of Clara's father, who had put every conceivable emotional, moral, and legal obstacle in the lovers' way. After their wedding, the tranquility, warmth and understanding that Clara brought into Schumann's life gave him a tremendous creative impetus.

In the diary which the young couple kept jointly, Clara entered, late in the spring of 1841, that Robert had begun another symphony "which is to be in one movement, but will contain an *adagio* and a finale. As yet I have heard nothing of it, but from seeing Robert's bustling and hearing the chord of D minor sound wildly in the distance, I know in advance that another work is being wrought in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she added, "Robert is composing steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

It was not finished for Schumann's birthday but for Clara's, which fell on the September day when they christened their first child, Marie. When he presented Clara with the score he wrote in their diary: "One thing makes me happy: the consciousness of being still far from my goal, of being obliged to keep doing better, and with all the feeling that I have the strength to reach it."

Despite his first intention of composing in one continuous movement, only the Scherzo and finale were linked to each other when he completed the original version. And when it was first per-

formed at a Leipzig Gewandhaus concert on December 6, 1841, Schumann did not call it a symphony but "Symphonic Fantasy for Large Orchestra." It was not very successful and Schumann himself seemed dissatisfied. He put the work aside. Ten years later, after publishing two more symphonies, to which he gave the numbers two and three, Schumann revised the D-minor "Symphonic Fantasy" and had it printed as his Symphony No. 4.

The revised edition was first performed at the Spring Festival of the Lower Rhine in Düsseldorf on March 3, 1853. Schumann's changes were considerable. He altered the orchestra, made changes in the thematic development, cutting out elaborate contrapuntal work to gain a broader, simpler line, especially in the last movement, and changed the opening of the last movement to give it a stronger thematic link to the first. In his revision Schumann linked all four movements in one uninterrupted stream of music.

I. *Ziemlich langsam; lebhaft*. The slow introduction begins with a lovely, reflective melody which returns again and again in various rhythmic and melodic transformations throughout the Symphony. Gradually the music gains momentum. As it nears the principal *Lebhaft* section, a rushing, swirling figure derived from the slow opening, takes shape. This figure dominates the movement, which is a free fantasia in symphonic style, but not in traditional symphonic form. As it develops, a striking rhythmic figure emerges: three vigorous chords, harmonic hammerblows, which will return in the opening themes of both Scherzo and finale.

II. *Romanze: ziemlich langsam*. The second movement follows without pause. A mournful tune sung by oboe and cellos alternates with the languorous melody of the introduction. In a contrasting middle section the melody of the introduction (now in the major mode) is extended and embroidered by a graceful solo violin.

III. *Scherzo: lebhaft*. The Scherzo bursts out with the hammerblow rhythm of the first movement marking the strong beats of a vigorous three-measure phrase derived from the melody of the introduction. The more serene middle section recalls the embroidered version of the same melody from the middle of the preceding movement.

IV. *Langsam; lebhaft*. The bridge to the finale is a pensive transition recalling memories of the first movement (the hammerblow rhythm and the swirling figure) which are now recombined to form the opening of the exultant finale. Two gracefully contrasted singing themes spread through the orchestra. After a traditional development, a partial reprise recalls the two singing themes only. The richly melodious coda ends in a headlong *presto*.

"Daphnis and Chloe," Suite No. 2 MAURICE RAVEL

"Daphnis et Chloe," Stravinsky once declared, "is not only Ravel's best work, but also one of the most beautiful products of all French music." For all its intoxicating orchestral color, sensuous harmonies and orgiastic rhythms, *Daphnis* is a patrician score. Ravel was a spiritual aristocrat, but he knew the elemental drives and could express them in music. His is the supreme artistic achievement of giving them full rein without once relaxing his elegance of form or his fastidious craftsmanship.

The story, based on a pastoral romance of the fourth-century Greek sophist, Longus, translated by the late Renaissance French poet, Jacques Amyot and recast by the Russian Fokine, had to be still further adjusted by Ravel for his own purpose, which was to compose "a great choreographic symphony . . . a vast musical fresco, less scrupulous archeologically than faithful to the Greece of my dreams, which could easily be associated with that Greece which was imagined and depicted by French artists at the end of the eighteenth century."

As a ballet *Daphnis* never became truly popular. But the music has become a twentieth-century classic. According to the composer, it is constructed symphonically on a rigorous tonal pattern, with a small number of themes whose development reinforces the homogeneity of the entire score. Two suites have been arranged from the ballet. The first theme of the Suite No. 2, used to suggest the growing light or the rising sun at daybreak, is a simple rising sequence. In the scenes that follow, this little figure reappears in many ingenious transformations, among them phrases suggesting first tenderness and later the wild excitement of the concluding General Dance. The Second Suite bears the following descriptive notes in the score:

No sound but the murmur of rivulets of dew trickling from the rocks. Daphnis is still lying before the grotto of the nymphs. Little by little day breaks. Bird songs are heard. In the distance a shepherd passes with his flock. Another shepherd crosses the back of the stage. Herdsmen arrive searching for Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks around for Chloé. At last she appears, surrounded by shepherdesses. They throw themselves into each other's arms. Daphnis notices Chloé's crown. His dream was a prophetic vision: the intervention of Pan is clear. The old shepherd Lammon explains that if Pan saved Chloé, it was in remembrance of the nymph, Syrinx, with whom the god once fell in love.

Daphnis and Chloé mime the adventure of Pan and Syrinx. Chloé impersonates the young nymph, wandering in the meadow. Daphnis appears in the role of Pan and declares his love. The nymph repulses him. The god grows more insistent. She disappears among the reeds. In despair he plucks some stalks, fashions them into a flute (pipes of Pan) and plays a melancholy tune. Chloé returns and her dance follows the accents of the flute. The dance grows more and more animated and, in a mad whirl, Chloé falls into Daphnis' arms. On two sheep before the altar of the nymphs he swears his fidelity. A group of young girls enters dressed as Bacchantes and shaking their tambourines. Daphnis and Chloé embrace tenderly. A group of young men invade the stage. Joyous tumult. General Dance.

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