

# The University Musical Society

of

## The University of Michigan

*Presents*

*The* ANN ARBOR

# *May Festival*

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Music Director and Conductor*

WILLIAM SMITH, *Assistant Conductor*

EUGENE ORMANDY, *Conducting*

*Soloist*

YEHUDI MENUHIN, *Violinist*

WEDNESDAY EVENING, MAY 1, 1974, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### P R O G R A M

\*Symphony No. 4 in B-flat major, Op. 60 . . . . . BEETHOVEN  
Adagio; allegro vivace  
Adagio  
Allegro vivace  
Allegro ma non troppo

Livre pour orchestre . . . . . LUTOSLAWSKI

### INTERMISSION

*Ann Arbor Sesquicentennial recognition of the Philadelphia Orchestra*

*Mayor James E. Stephenson*

*Introduced by Douglas C. Crary, Chairman of the Sesquicentennial Commission*

\*Concerto in D major for Violin and Orchestra, Op. 77 . . . . . BRAHMS  
Allegro ma non troppo  
Adagio  
Allegro giocoso, ma non troppo

YEHUDI MENUHIN

*\*Available on Columbia Records RCA Red Seal*

## PROGRAM NOTES

by

GLENN D. MCGEOCH

Symphony No. 4 in B-flat major, Op. 60 . . . . . LUDWIG VAN BEETHOVEN  
(1770–1827)

Beethoven had taxed his creative powers to the utmost in creating the stupendous Third Symphony in E-flat major ("Eroica"). With no sign-posts to guide him, he had reached panoramic heights which even his genius could not readily regain. Invariably, throughout his career, he sought momentary relaxation after expending his forces on works of such magnitude. Thus the relatively placid and traditional Fourth, Sixth, and Eighth symphonies separated the more imposing Third, Fifth, Seventh, and Ninth, where compulsion to innovation and soaring flights of imagination again drove him to the creation of revolutionary works. From the stormy cloud-capped peaks of the "Eroica," he descended momentarily into the sun-drenched valleys of the B-flat major Symphony. In the ordinary course of events, what we now know as the Fifth Symphony would have followed the Third, for he had by 1805 almost completed its first and second movements. For reasons unknown he put it aside and turned to the less problematical material of the Fourth, which he treated with far less intensity of effort. It was composed in 1806 at Martonvasar, a Hungarian village where Beethoven was a guest of Count Franz Brunswick and his two beautiful daughters, Thérèse and Josephine. Sentimental writers have identified Beethoven's "Immortal Beloved" with the elder Thérèse, with whom he was in love, and to whom he was, for a short period, betrothed. To the incurable romantic Romain Rolland, this "Symphony of Love" was "a pure fragrant flower which treasured up the perfume of those days." Nothing in truth is definitely known about the inception of the work beyond the inscription on the manuscript "Sinfonia 4<sup>a</sup>, 1806, L v Bthvn." We are on safer ground to agree with Hector Berlioz that this symphony "is generally lively, nimble, joyous and of a heavenly sweetness," or with Beethoven's biographer Thayer, who declared it "placid and serene—the most perfect in form of them all," or with Sir George Grove that "a more consistent and attractive whole cannot be . . . the movements fit in their place like the limbs and features of a lovely statue; and full of fire and invention as they are, all is subordinate to conciseness, grace and beauty." Referring to its position between the Third and Fifth, Robert Schumann called it "a Greek maiden between two Norse giants."

What is beyond question is that the spring and summer of 1806 were one of the happiest and most serene periods of relaxation in Beethoven's stormy career. It followed an experience of bitter disappointment at the miserable failure of his opera *Fidelio* in Vienna, November 20, 1805, amid the gloom, incident to the occupation of the city by the French troops of Napoleon. Beethoven, who, all through his life proved his resilience under the blows of adversity, rallied from this disaster and lost himself in the creation of a series of masterworks which were vehicles of defense against, or perhaps escape from, his personal frustrations. In a spirit of revived exhilaration, he produced the buoyant D major Violin Concerto, the cheerful Fourth Piano Concerto, Op. 58, the three "Rasumovsky" quartets, Op. 59, and the gay and spirited symphony on tonight's program. Perhaps some inner artistic necessity, rather than a passing love affair, compelled him to reject the powerful impulses of the Fifth Symphony so soon after the creation of the epic "Eroica," and to seek an emotional balance by finding refuge in the joyful and translucent pages that inspire these optimistic works.

Livre pour orchestre . . . . . WITOLD LUTOSLAWSKI  
(1913– )

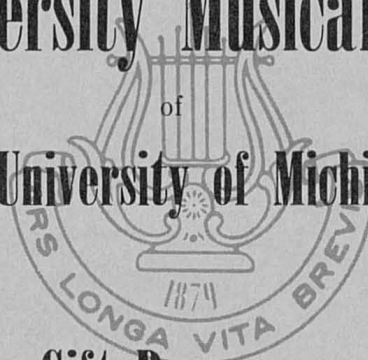
Early in his creative life, critics referred to Lutoslawski as the most widely popular living composer in Poland—to his "lack of startling originality" to "his genuinely personal melodic gift with its roots in Polish folk music," to "his convincing structure—harmonically unified," his "delicate orchestration," and his "successful combination of Polish folk idiom with sensitivity and directness of expression."

Today, he belongs to the avant-garde group in Poland which, responding to the shocking impact of Schönberg, Berg, and Webern in the decades between 1913 and 1933, continued to react violently against conventional nineteenth-century music, inspired by the "renegades" of the middle 1950s—Boulez, Stockhausen, and Cage. He relentlessly pursues every facet of the rapidly changing idioms of our day. In an interview in 1962 in the *New York Times*, Lutoslawski revealed a critical change that was taking place in his style of composing. "I have just made what I regard as a new beginning, or, at least a new concretization of everything I believe about music. My new style dates from my *Jeux Venetiens* which was done last year at the Warsaw Festival. This work makes considerable use of the technique of chance, or aleatoric music, and now I am working solely in that direction. My early works I have now come to regard as *passee*."

In reference to the work on tonight's program, the composer wrote, "In my music up until the *Livre pour Orchestre* (1968) I realized that there was one element which was lacking—the irrational." The *Book for Orchestra* has, as the composer indicated on the score, four "chapters," each separated by brief interludes played "ad libitum"; the *First*, for three clarinets; the *Second* for two clarinets

# The University Musical Society

## of The University of Michigan



## Gift Program

The development of the program for gifts to the University Musical Society has, in five years, proved to be the added support needed to sustain our concert presentations. This support has been through the generosity of benefactors, individuals, and some business firms who have responded to the notice of our need. Attendance, though good, is not enough to generate all the revenue required to meet the escalation of costs. The persons named in this program are not yet enough in number to cover the margin between costs and revenue. A broader base is essential and herewith solicited of the many others who have not yet indicated their support. We ask those among you to join the persons named herein.

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All contributors recorded since January 1, 1973, are listed. The asterisks indicate those who have contributed both in 1973 and in 1974 (to April 1). Our next contributor listing will appear at the opening Choral Union concert in the fall.

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and harp, piano, glockenspiel, and two solo violoncellos. The third interlude is uninterrupted and leads directly into the final section in which the other instruments of the orchestra join. During these moments the conductor is directed to lower his baton, leaving the performers to play anything they desire; their duration is approximately twenty seconds. "They are," writes the composer, "exactly the same as the pauses between movements—the moment for the audience to relax, change position, cough, etc." The conductor then interrupts these "irrational" sections, by lifting his baton to continue with the next chapter. Shorter "ad libitum" sections occur within Chapters one and three. For a few moments near the end, metrical rhythms are introduced, but soon become lost in the "ad libitum" effect of the total finale, overcome by the free "irrationality" that characterized the interludes. Only in the final measures are the tensions that have been built up in the work, relieved. The work ends on a level of quiescence.

Concerto in D major for Violin and Orchestra, Op. 77 . . . JOHANNES BRAHMS  
(1833–1897)

Brahms lived in a spiritually poverty-stricken and soul-sick period, when anarchy seemed to have destroyed culture. Love of luxury and crass materialism brought in its wake dissolution, weariness, and indifference to beauty. It was an age which was distinctly unfavorable to genuinely great art, unfavorable because of its hidebound worship of the conventional. Its showy exterior did not hide the inner barrenness of its culture. Brahms, and his contemporary Wagner, so opposed in aesthetic theory, stood abreast of their times, disheartened with the state of the world, but not defeated by it.

Even as Beethoven before him, Brahms was essentially of a hearty and vigorous mind. Standing abreast of such vital spirits as Carlyle and Browning, he met the challenge of his age and triumphed in his art. By the exercise of a clear intelligence and a strong critical faculty he was able to temper the tendency toward emotional excess and to avoid the pitfalls of utter despair into which Tchaikovsky was invariably led. Although Brahms experienced disillusionment no less than Wagner and Tchaikovsky, his was another kind of tragedy—the tragedy of a man born out of his time. He suffered from the changes in taste and perception that inevitably come with the passing of time. His particular disillusionment, however, did not affect the power and sureness of his artistic impulse. With grief he saw the ideals of Beethoven dissolve in a welter of cheap emotionalism. He saw the classic dignity of that art degraded by an infiltration of tawdry programmatic effects and innocuous imitation and witnessed finally its subjugation to poetry and the dramatic play. All of this he opposed with his own grand style—profoundly moving, noble, and dignified. "With a sweep and thrust he forced music out upon her mighty pinions to soar once more."

Great interest was aroused in the musical circles of Germany and Austria when it became known in 1878 that Brahms was at work on a violin concerto intended for the friend of his youth, Josef Joachim. The summer of 1878 the composer spent in Pörschach where the first draft was finished. Writing to his friend Hanslick, the Viennese critic, from Lake Wörther in Carinthia, Brahms reports that "so many melodies fly about, one must be careful not to tread on them." The peace and tranquillity reflected in the first movement of the concerto is somewhat similar to that of the Second Symphony, also in D major. To many, the sentiment is maintained at a loftier height in the concerto, while the limpid grace of the melodic line has an immediate fascination for the general audience.

After studying the violin part, Joachim replied from Salzburg, "I have had a good look at what you sent me and have made a few notes and alterations, but without the full score one can't say much. I can, however, make out most of it and there is a lot of really good violin music in it, but whether it can be played with comfort in hot concert rooms remains to be seen." After considerable correspondence and several conferences the score was ready and the first performance scheduled for January 1, 1879, in Leipzig.

It remains to be noted that the concerto was not published immediately. Joachim kept it and played it several times in England with much success. The performer on these occasions made alterations to the score which did not always meet with Brahms' approval, evidenced by excerpts from this letter of Brahms to Joachim: "You will think twice before you ask me for another concerto! It is a good thing that your name is on the copy; you are more or less responsible for the solo violin parts."

Brahms did not write out the cadenza at the end of the first movement. Originally, Joachim wrote one himself but since that time it has been provided with cadenzas by nearly all the violin masters.

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### ANN ARBOR SESQUICENTENNIAL

The year 1974 marks the 150th anniversary of the founding of Ann Arbor. In recognition of the occasion the Sesquicentennial Commission has developed a year-long celebration designed to accomplish two major objectives. The first is to tell the story of Ann Arbor and what has made it what it is today; the second is to involve as many people and organizations as possible in the observance of this celebration. The ceremony here tonight is a part of the University Musical Society's participation in the Sesquicentennial celebration.

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# INTERNATIONAL PRESENTATIONS—1974—75

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## Choral Union Series / Hill Auditorium

LONDON SYMPHONY ORCHESTRA . . . . .	Saturday, September 21
JESSYE NORMAN, <i>Soprano</i> . . . . .	Saturday, October 5
WARSAW NATIONAL ORCHESTRA . . . . .	Thursday, October 17
GEWANDHAUS ORCHESTRA FROM LEIPZIG . . . . .	Wednesday, October 23
SOVIET GEORGIAN DANCERS AND TBILISI POLYPHONIC CHOIR . . . . .	Sunday, November 24
DETROIT SYMPHONY ORCHESTRA . . . . .	Saturday, January 11
CZECH PHILHARMONIC . . . . .	Wednesday, February 12
STRASBOURG PHILHARMONIC ORCHESTRA . . . . .	Saturday, March 15
BOSTON SYMPHONY ORCHESTRA . . . . .	Saturday, April 5
SPANISH RTV SYMPHONY ORCHESTRA OF MADRID . . . . .	Friday, April 11

## Great Performers Series — "Pianists" / Hill Auditorium

ANDRÉ WATTS . . . . .	Wednesday, October 16
EMIL GILELS . . . . .	Monday, November 25
VLADIMIR ASHKENAZY . . . . .	Wednesday, March 19

## Choice Series / Power Center

ALVIN AILEY AMERICAN DANCE THEATER . . . . .	Friday, Saturday, Sunday, October 18, 19 & 20
GREGG SMITH SINGERS . . . . .	Tuesday, October 22
NATIONAL BALLET OF WASHINGTON, D.C. . . . .	Saturday and Sunday October 26 & 27
SLASK, FOLK COMPANY FROM POLAND . . . . .	Wednesday, October 30
JACQUES LOUSSIER TRIO, JAZZMEN "PLAY BACH" . . . . .	Saturday, November 2
CARLOS MONTOYA, <i>Flamenco Guitarist</i> . . . . .	Tuesday, November 19
GUARNERI STRING QUARTET AND GARY GRAFFMAN, <i>Pianist</i> . . . . .	Wednesday, January 8
MARCEL MARCEAU, <i>Pantomimist</i> . . . . .	Friday, Saturday, Sunday, January 10, 11, & 12
MOSCOW CHAMBER ORCHESTRA . . . . .	Tuesday, February 11
GOLDOVSKY OPERA THEATER . . . . .	Thursday, February 13
HARKNESS BALLET OF NEW YORK . . . . .	Thursday, February 20
MOSCOW BALALAIKA ENSEMBLE AND LUDMILA ZYKINA . . . . .	Monday, February 24
PAUL TAYLOR DANCE COMPANY . . . . .	Wednesday, March 12
PRESERVATION HALL JAZZ BAND . . . . .	Wednesday, April 9

## Chamber Arts Series / Rackham Auditorium

CONCENTUS MUSICUS, FROM VIENNA . . . . .	Wednesday, October 9
ESTERHAZY STRING QUARTET . . . . .	Thursday, October 24
CLEVELAND STRING QUARTET . . . . .	Wednesday, November 13
JUILLIARD STRING QUARTET . . . . .	Tuesday, December 3
SYNTAGMA MUSICUM, FROM AMSTERDAM . . . . .	Thursday, January 23
TOKYO STRING QUARTET . . . . .	Sunday, February 2
JEAN-PIERRE RAMPAL, <i>Flutist</i> , AND ROBERT VEYRON-LA CROIX, <i>Keyboard</i> . . . . .	Tuesday, February 18
ARS ANTIQUA DE PARIS . . . . .	Saturday, March 29

## Asian Series / Rackham Auditorium

NATIONAL SHADOW THEATER OF MALAYSIA . . . . .	Sunday, October 6
HEEMBABA AND DANCE ENSEMBLE, SRI LANKA . . . . .	Sunday, October 13
CHHAU, MASKED DANCE OF BENGAL . . . . .	Saturday, February 22
QAWWALI MUSIC FROM PAKISTAN . . . . .	Sunday, March 16

Series ticket orders now being accepted and filled in sequence;  
new brochure with order form now available.

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## UNIVERSITY MUSICAL SOCIETY