

The University Musical Society

of
The University of Michigan



Presents

Yehudi Menuhin

Violinist and Conductor

Gyorgy Sandor

Pianist

The University of Michigan Symphony Orchestra

SATURDAY, FEBRUARY 28, 1976, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Concerto No. 5 in A major, K. 219, for Violin and Orchestra MOZART

Tempo aperto
Adagio
Tempi di menuetto

YEHUDI MENUHIN, *Violinist and Conductor*

Divertimento for String Orchestra BARTÓK

Allegro non troppo
Molto adagio
Allegro assai

I N T E R M I S S I O N

Concerto No. 5 in E-flat major, Op. 73 ("Emperor") BEETHOVEN

Allegro
Adagio un poco moto
Rondo: allegro

GYORGY SANDOR, *Pianist*

*Mr. Menuhin available on Angel/Seraphim, His Master's Voice, Capitol, Electrola,
and Mercury Records.*

Mr. Sandor available on Vox and Columbia Records.

PROGRAM NOTES

Concerto No. 5 in A major, K. 219, for Violin and Orchestra WOLFGANG AMADEUS MOZART

Mozart composed five concertos for the violin between April and December, 1775. Under the guidance of his father, a famous violin teacher, Mozart had become familiar with the brilliant concertos of such great Italian masters as Vivaldi, Corelli, Tartini, Geminiani, and Locatelli. On his visits to Italy, he heard the more contemporary music of the younger generation of composers, particularly that of Nardini and Boccherini, music in which the former galant style, strict in form and full of technical effect, was giving way to a more elastic and sensuous one. Within the three months that separated the second and third concertos, Mozart, for some reason unrevealed by the researcher's probe, gained an artistic maturity and insight that lifted the last three concertos to the creative level of his most characteristic works.

The A-major concerto, the last of the five, was written when Mozart was nineteen years of age and is, according to Alfred Einstein, "unsurpassed for brilliance, tenderness and wit. The first and last movements are full of surprises . . . in the first movement, the half-improvisation way in which the violin makes its appearance . . . the alternation between gracefulness in march tempo, good-natured roughness, and cajolery; in the last movement, instead of quotation such as had occurred in the rondos of the two preceding works, a humorous outbreak of sound and fury in 'Turkish' style—it is in duple meter and contrasts as naturally as it combines with the irresistible *tempo di minuetto* of the first portion of the movement."

—GLENN D. MCGEOCH

Divertimento for String Orchestra BÉLA BARTÓK

The *Divertimento for String Orchestra* belongs to that group of orchestral masterpieces that Bartók composed during the last decade of his life in Europe and America. In his middle fifties he had reached his full maturity as a composer, and he was now simplifying his style, leaving behind the enigmatic complexities of some of his earlier works. The *Divertimento*, which is in three short movements, exploits fully the resources of the string orchestra. The various sections are frequently divided, and there is much use of solo instruments, sometimes with the choirs, sometimes as a string quartet, or in other combination.

The first movement is an *Allegro non troppo*, 9-8. The opening theme is announced by the first violins over throbbing strings. The first six notes serve as a motto for the entire work, and will be heard in the main themes of the slow movement and the finale. Muted second violins first spin the melody of the slow movement, *Molto adagio*, 4-4, over the chromatic murmur of the lower strings, likewise muted. The song is continued canonically by violas and first violins. There is an impassioned contrasting subject and one of those wild outbursts of elemental urgency that Bartók learned from the ancient folk music of Hungary. Folk elements also have left their impress upon the themes of the scherzo-like finale, *Allegro assai*, 2-4. Characteristic rising and falling scales introduce a texture of repeated eighth notes, and the solo violin plays the dance-like theme over them. There is a brief lyric theme, also for solo violin, and a strong fugue subject growing out of it, which is played in unison, and then worked out. The solo violin has a cadenza, and there is a moment of rest after which the main theme returns in inverted form. The lyric theme also returns in its inversion. The accompanying figures shift from eighth notes to triplets and the tempo increases to a *Vivacissimo*, again in eighth notes. The triplets return *Vivace*, and again the onrushing *Vivacissimo*. The hastening tempos are only momentarily relaxed before the vigorous conclusion.

—GEORGE H. L. SMITH

Concerto No. 5 in E-flat major,
for Piano and Orchestra, Op. 73 LUDWIG VAN BEETHOVEN

This magnificent concerto, known as the "Emperor," was the last and most significant of Beethoven's five concertos for the piano, composed in Vienna in 1809. The name "Emperor" applied to this concerto is meaningless unless it suggests that the work holds a commanding position in its own realm similar to that held by the Violin Concerto, Leonore Overture No. 3, and the Eroica Symphony. Wherever the name came from, it is a significant title; of the five piano concertos, this is the most imposing and commanding.

The fusion of virtuosity and creative inspiration is remarkable. There are brilliant and scintillating passages, far above any suggestion of mere display, passages abounding in driving power and infectious vitality, and those marked by a delicate and infinite grace.

In Mozart's and Beethoven's day, the first movements of concertos were usually cast in modified sonata form with double exposition for orchestra and solo instrument. In this concerto Beethoven prefaces the orchestral exposition of the first movement (*allegro*, E-flat major, 4/4) by passages for the piano. An arpeggio passage in the piano is announced by a *fortissimo* chord in the orchestra. There are three presentations of this dual idea. The main theme is heard in the first violins. The second subject is announced in E-flat minor, *pianissimo*, but passes quickly into the parallel major key, and climaxes in the horns .

The piano then presents a chordal version of the main theme, followed by passage work which leads to the second subject (B minor) still in the piano, accompanied by pizzicato strings. The parallel key of B major is then established in a repetition in the full orchestra. The development group concerns itself with the first subject. In the recapitulation, the full orchestra announces the main theme, *forte*. The subsidiary theme, announced in the piano in C-sharp minor, modulates to E-flat major and is sounded in the full orchestra. Beethoven, against custom, allowed no place for the usual cadenza but specifically directed that the soloist should pass directly to the coda.

The theme of the second movement (*adagio un poco moto*, B major 4/4) is announced in the muted strings and forms the basis of a series of "quasi-variations." At the close of the movement, there is an anticipation of the theme of the final movement which follows without pause. The music in this movement is transcendently beautiful in its purity of style and spirit of mystical ecstasy.

The piano announces the principal theme of the third movement (*Rondo, allegro*, E-flat major, 6/8) soon reannounced by the complete orchestra, *forte*. The first deviation follows in the piano, still in E-flat, but modulates in a second section to B-flat major. The first subject then returns. There is a development with the customary recapitulation and a coda in which the kettledrum plays an important part. The whole movement sparkles, shouts, and capers with an hilarious abandon.

—GLENN D. MCGEOCH

The University Musical Society and the University School of Music, beneficiaries of this evening's benefit concert, are deeply appreciative to Mr. Menuhin and Mr. Sandor for generously contributing their artistic gifts. Special thanks are extended to all concertgoers, including those attending the reception to meet the artists after the performance, for their enthusiastic support of this and other cultural presentations throughout the season. All net proceeds from this Second Annual Benefit Concert will be shared equally by the University Musical Society and the University School of Music, following the precedent set at last year's concert which featured Mstislav Rostropovich.

UNIVERSITY OF MICHIGAN SYMPHONY ORCHESTRA

URI MAYER, *Conductor*

Violin I

Kirk Toth,
concertmaster
George Marsh
David Gable
Linda Bischak
Deborah Torch
Diane Bischak
Vicki Vorreiter
Marianne Toth
Narciso Figueroa
Michelle Makarski
Madeleine Mercier

Violin II

Duane Cochran,
principal
Jill Rowley
Diane Driggs
Susan Charney
Judith Palac
Karen Medhus
Maria Petkoff
Elizabeth Child
Deborah Paul
Laura Mock
Cynthia Keen

Viola

Margaret Lang,
principal
Susan Robinson
Anne Hegel
Maxwell Raimi
Patricia Dabbs
Loretta Castor
Gail VanAernum
Philip Stoll
Barbara Zmich
Melissa Gerber

Cello

Richard Harlow,
principal
Young-Sook Yun
Betsy Pardee
Sarah Roth
Ann Bodman
Karen Summer

Thomas Megee
Thomas Cappaert
Paul Wingert
Michael Sebastian

Double Bass

Charles Garrett,
principal
Erik Dyke
Mark Wilson
John Hood
Elizabeth Stewart
Catherine Garrett
Michael Crawford
Martha Charnley
John Dudd
Bruce Hanson
Jim Adams

Flute

Meta Orear,
principal
Nancy Ruffer,
assistant principal
Deborah Ash
Thomasine Berg

Oboe

Ellen Sudia,
principal
Lori Holmgren
Pamela Chapman
Kathleen Gomez
(English Horn)

Clarinet

Marian Naessens,
principal
Edward Quick
Leif Bjaland
Mitchell Blatt

Bassoon

Jill Whitcomb,
principal
Erik Haugen,
assistant principal
Pam Trzeciak
Patricia Jewell

Horn

Steven Gross,
principal
David Porter
Barbara Haering
Beverly Manasse
Jeanne Hamilton

Trumpet

Randolph Blouse
James Buckner
Robert Bortins
Rex Gomillion

Trombone

David Finlayson
Thomson McKelvey
Douglas Brown

Tuba

David Wilson

Timpani

Malcolm Brashear

Orchestra Manager

Jon Aaron

Librarians

Janet Smarr
Marian Naessens

Personnel Manager

Betsy Pardee

Equipment Personnel

Bill Moersch
Erik Dyke
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