



100 Years
of Great
Performances

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

NDR Symphony of Hamburg

ZDENEK MACAL, *Conductor*

WEDNESDAY EVENING, FEBRUARY 28, 1979, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

- Symphony No. 35 in D major, K. 385 ("Haffner") MOZART
Allegro con spirito
Andante
Menuetto
Finale: presto
- Symphonic Metamorphoses on Themes of Carl Maria von Weber HINDEMITH

INTERMISSION

- Symphony No. 1 in C minor, Op. 68 BRAHMS
Un poco sostenuto; allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio; allegro non troppo ma con brio

Deutsche Grammophon, Nonesuch, Vox, and Audio Fidelity Records.

PROGRAM NOTES

Symphony No. 35 in D major, K. 385 ("Haffner") WOLFGANG AMADEUS MOZART
(1756–1791)

Written in great haste during July and August 1782, the Symphony in D celebrated the raising of Sigmund Haffner, the music-loving mayor of Salzburg, to the nobility. In its original form the work began and ended with a March and the Andante was framed by two Minuets. In other words, the original plan was that of a Serenade and it still bears some resemblance to it though Mozart himself classed it among his symphonies. The revised version, which is the one we know today, is that of a four-movement symphony. Mozart himself performed it in Vienna on March 23, 1783, after adding flutes and clarinets.

Mozart wrote to his father that the first movement "must be played very fiery" and the final Presto "should go as fast as possible." The Andante retains its original serenade character—graceful and innocent. The outstanding movement is the Minuet with its courtly elegance befitting a festive occasion.

Symphonic Metamorphoses on Themes of Carl Maria von Weber PAUL HINDEMITH
(1895–1963)

In 1945 the music of Paul Hindemith was re-admitted to Germany and for the first time works were heard which the composer had written since his emigration to the United States. One piece aroused special interest and head-shaking. This was his "Symphonic Metamorphoses" written in 1943.

In this composition Hindemith used themes by Carl Maria von Weber. He was then still famous as champion of a new anti-romantic strain in music but here paid tribute to a master of the Romantic Age. This seemed hard to believe. One was inclined to discover intention to parody. As the years passed, however, Hindemith moved closer to romantic music, and today there is no doubt that his use of themes by Weber was meant as an honest reverence for the early master.

The themes are taken from Weber's stage music for Schiller's *Turandot* and from the piano pieces Opus 10 and 60 for four hands, which at Weber's time were found in every home. Hindemith's use of them is very interesting. For the greater part the themes remain untouched; others are invented entirely. The harmonies are completely changed and the structure filled with contrapuntal voices. The instrumentation is richly shaded, sometimes energetic and forceful, sometimes dainty and soft.

The title "Symphonic" was chosen because the construction corresponds to that of a symphony in four movements. Weber's archaic motives with Chinese background were the basis for Hindemith's bold harmonies. Rich percussion distribution creates special color.

In the Finale, Hindemith moves farthest away from Weber's original *marcia funebre* and in the end brings the unusual march theme to a joyful conclusion.

Symphony No. 1 in C minor, Op. 68 JOHANNES BRAHMS
(1833-1897)

Brahms was over forty years old when he gave the world his First Symphony, which was anticipated with the greatest interest by musicians and public alike. His chamber music and choral works, his *Lieder* and piano pieces, had given him a substantial prestige, and in the opinion of Schumann he was the composer destined to follow Beethoven's tradition in the realm of the symphony. Therefore, he felt the tremendous weight of his responsibility and needed at least fourteen years to elaborate his first work in this form.

It is not known exactly when he started the preliminary sketches of his First Symphony, but in 1862 he showed to a friend an early version of the first movement, without the introduction it now has. With the score almost finished, he still delayed several years before completing it and making up his mind to present it to the public. At last the work had its first performance on November 4, 1876, in Karlsruhe, conducted by Otto Dessoff. Although listened to with interest and good favor, the First Symphony did not awake real enthusiasm at its first performances, but the next year, when Joachim played it with great success in Berlin, it was generally recognized as a magnificent work and truly important in every sense.

The unifying principle of this Symphony is based on a chromatic motive presented at once in the short introduction of the first movement, and returning several times in the rest of the work. The main theme of the *Allegro* consists of at least two important elements, the first of which is derived from the chromatic motive of the introduction, followed immediately by a wide melodic phrase by the violins combined with the same motive. There are many dramatic and tempestuous passages in this movement, alternating with brief moments of peacefulness.

The second movement, *Andante sostenuto*, starts with a tender melody expressing deep resignation. The second theme, presented soon afterward by the oboe, is one of the most beautiful melodies Brahms ever wrote. After the central section, built with new elements, the themes of the first part return with some changes that enhance their beauty still more.

The traditional *scherzo* is an *Allegretto* intended to bring relief to the emotional tension produced by the *Andante*; although it has no apparent relation to the rest of the Symphony, its vitality constitutes valuable contrast and appropriately prepares for the last movement.

The *Finale* is of great proportions and begins with a slow introduction in which the somber mood of the first movement returns, but soon the tempo becomes more animated and the sonority increases until it reaches a *fortissimo* preparing for the entrance of a passionate theme by the horn. Then comes a chorale phrase which is to become later the climax of this movement and, in fact, of the whole Symphony. The *Allegro* proper begins with a joyous, exuberant melody that recalls the *Hymn to Joy* in Beethoven's Ninth Symphony, although the resemblance is slight. All this part, in fact, is like a Hymn to Joy, triumphantly culminating in the *coda* with the chorale heard in the introduction.

This is an *Encore Company Club* night

Special recognition is accorded employees of the Ann Arbor Bank and Trust Company who, as members of the *Encore Company Club*, are attending this evening's concert.

Benny Goodman
and
The University Symphony Orchestra

GUSTAV MEIER, *Conductor*

Fifth Annual Benefit Concert and Reception

Friday, March 30, at 8:30, in Hill Auditorium

Weber: "Euryanthe" Overture
Weber: Concertino for Clarinet and Orchestra, Op. 26
Rimsky-Korsakov: Capriccio espagnol
Barber: Adagio for Strings
Medley of Broadway Hits—Benny and the Orchestra

Following the concert there will be a festive reception to "Meet the Artists," held on the penthouse floor atop the new School of Dentistry Building. \$25 includes a main floor seat for the concert and a reception ticket (of which \$12 is tax-deductible). Concert tickets are \$9, main floor; \$8, first balcony; \$7 and \$5, second balcony.

Note: the performance of Gian Carlo Menotti's commissioned choral work, originally scheduled for this Benefit Concert, has been postponed in order to give the composer an extension of time to complete it for world première in our 1979-1980 season.

Commemorative Album

In celebration of one hundred years of great music at The University of Michigan is this limited edition, two-record boxed set featuring two of the world's great conductors and the University Symphony Orchestra. Recorded in Hill Auditorium from the Benefit Concerts of 1976 and 1977 are Bartók's *Divertimento for Strings* conducted by Yehudi Menuhin, and Beethoven's *Leonore Overture No. 3* and *Symphony No. 5* conducted by Eugene Ormandy. The album is offered as a keepsake and collector's item for both personal collections and gift-giving, and will include a commemorative booklet of the history of music at The University of Michigan in the last century. The album may be ordered through May 1979 for delivery in early 1980; proceeds will be shared by the University Musical Society and School of Music Scholarship Fund. A reservation card may be obtained by calling 764-2538 or 764-6118.

A Reminder

Marilyn Horne, soprano, appears in recital on Thursday, April 12, replacing Nicolai Ghiaurov originally scheduled for March 17 in the Choral Union Series. The Ghiaurov tickets should be retained for admission on April 12. Additional seats are available, from \$4 to \$12.

May Festival Single Ticket Sale Begins Tomorrow, March 1

The PHILADELPHIA ORCHESTRA and UNIVERSITY CHORAL UNION

EUGENE ORMANDY and RICCARDO MUTI, *Conductors*

ALICIA DE LARROCHA, *Pianist* VICTORIA DE LOS ANGELES, *Soprano*
ALMA JEAN SMITH, *Soprano* ZURAB SOTKILAVA, *Tenor*
ALEXANDRINA MILCHEVA, *Mezzo Soprano* MARTTI TALVELA, *Bass*

Wednesday-Saturday, April 25, 26, 27, 28, in Hill Auditorium

Plus a special recital (1/2 regular price) on Monday, April 23 at 8:30, Hill Auditorium

ALICIA DE LARROCHA and VICTORIA DE LOS ANGELES
performing music of their native Spain.

UNIVERSITY MUSICAL SOCIETY

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