



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

San Francisco Symphony Orchestra

EDO DE WAART
Music Director and Conductor

SATURDAY EVENING, OCTOBER 25, 1980, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

*Happy Voices DAVID DEL TREDICI
Fuga—Quodlibet—Coda

Sinfonia Concertante in E-flat, K. 364, for
Violin and Viola, and Orchestra MOZART
Allegro maestoso
Andante
Presto

RAYMOND KOBLER, *Violinist*; GERALDINE WALTHER, *Violist*

INTERMISSION

Le Sacre du printemps STRAVINSKY

Part I: The Adoration of the Earth

Introduction
Harbingers of Spring—Dances of the Adolescent Girls
Mock Abduction
Spring Rounds
Contest of the Rival Tribes
Procession of the Sage
Adoration of the Earth—The Dancing Earth

Part II: The Great Sacrifice

Introduction
The Maidens' Secret Rites and Walking-in-Rounds
Glorification of the Chosen One
Summoning of the Ancestors
Ritual Action of the Ancestors
Great Sacred Dance of the Chosen One

* Commissioned by Louise M. Davies for the San Francisco Symphony to celebrate the recent September 16 opening of the Louise M. Davies Symphony Hall.

Deutsche Grammophon and Philips Records.

PROGRAM NOTES
by MICHAEL STEINBERG

Happy Voices DAVID DEL TREDICI
(b. 1937)

Completed in June 1980, *Happy Voices* was commissioned by Louise M. Davies for the San Francisco Symphony to celebrate the opening of the Louise M. Davies Symphony Hall. That event took place last month on September 16, as Edo de Waart and the Symphony presented the world première of the work in the inaugural concert of the new hall.

For 12 years now, David Del Tredici's compositions have been hung on the writing of Lewis Carroll. "My compositional involvement began precisely with the discovery of Martin Gardner's ingenious book *The Annotated Alice* . . . 'most of the poems in the Alice books are parodies of poems or popular songs that were well known to Carroll's contemporary readers. Because much of the wit of a burlesque is missed if one is not familiar with what is being caricatured, all the originals will be reprinted in this edition.'

"The idea of setting to music these Carrollian poem-parodies in conjunction with their Victorian originals struck fire in my imagination and led me to compose a whole series of pieces, each independent, but based on different episodes from the book."

The hour-long *Final Alice*, premièred in 1976 by Sir Georg Solti and the Chicago Symphony with Barbara Hendricks, was one of a series of works commissioned by the National Endowment for the Arts in celebration of the United States Bicentennial. A significant honor came to Del Tredici earlier this year when *In Memory of a Summer Day*, commissioned by the St. Louis Symphony for its centenary season, was awarded the Pulitzer Prize for Musical Composition. *All in the Golden Afternoon* for Eugene Ormandy and the Philadelphia Orchestra is in progress now.

As his *Alice* series began to unfold, Del Tredici's musical language underwent drastic change. "I couldn't imagine setting a Carroll text to dissonant music. In order to create the mood that surrounds Carroll's writing, I had to rethink everything I had done up to that time. I had to think tonality again, not because I was trying to bring back the music of an older period, but because I just had to invent things in that language."

The composer has said the following about *Happy Voices*:

"Written in response to Louise Davies' personal request for some happy music, this work, despite the title, is my first composition in over a decade that does not feature a singing voice. The happy voices here are fugal ones; for the piece, all one-hundred pages of it, is a Fuga, that Scylla of musical forms not always cherished for its joyful exuberance.

"*Happy Voices* is part of an evening-long composition called *Child Alice*. Of this three-part work only the first section, *In Memory of a Summer Day*, has been performed. *Child Alice* alternates settings of the preface poems to *Alice's Adventures in Wonderland* and *Through the Looking-Glass* with interludes for orchestra alone. The orchestral interludes are, for me, stories told during those happy summer days that did not get written down; *Happy Voices* is one of the more elaborate. It is, one might say, a Tale that got away. The listener, of course, is free to imagine whatever story he will during the musical proceedings. The composer, however, reserves the right to keep his own scenario to himself, happily to wag, as it were, his own Tale."

Sinfonia Concertante in E-flat, K. 364, for
Violin and Viola, and Orchestra WOLFGANG AMADEUS MOZART
(1756-1791)

That Mozart, with his sense of theater and his own brilliance as a virtuoso, was particularly drawn to the concerto is no surprise. As a little boy he produced such pieces by adapting solo sonatas by his elders and offered his first mature essays in the genre when he composed his famous set of inventive, graceful, dazzlingly-accomplished violin concertos in 1775. He paid particular attention to the form in the middle eighties, the time of his great piano concertos.

In 1778-79, Mozart became intensely interested in the possibilities of concertos with more than one solo instrument. The Sinfonia Concertante for violin and viola, probably written in Salzburg during the summer of 1779, stands out as one of Mozart's most richly beautiful works and certainly as his finest string concerto. Mozart was primarily a pianist, but he was also an excellent violinist. In chamber music sessions, however, what he liked best was to play the viola.

He enjoyed being in the middle of the texture, but there is also an affinity between the viola's dark sonority and that element of melancholy which is apt to touch even his most festive compositions. The viola is *the* Mozartian sound *par excellence*. Here, in this Sinfonia Concertante—the title suggests a symphony that behaves like a concerto—he stresses that characteristic color by dividing the orchestral violas into two sections.

Indeed, everything about the sheer sound of the music is testimony to Mozart's aural fantasy, the piquant wind writing, the delightful and serenade-like pizzicati in the orchestra, the subtle interaction of solo and orchestral strings beginning with the very first emergence from the tutti of the two soloists, and, not least, the way so sumptuous and varied a sonority is drawn from so modest a complement. The splendid and majestic first movement is followed by an operatic *Andante* of deep pathos: one can almost hear the Italian words as the two singers vie in passionate protestation. The finale, after that, is all high spirits and virtuosic brilliance.

Le Sacre du printemps IGOR STRAVINSKY
(1882–1971)

Le Sacre du printemps—Pictures of Pagan Russia—was commissioned by the great choreographer Serge Diaghilev on August 8, 1911, and Stravinsky began work almost immediately, finishing Part I in January 1912 and completing the full sketch ten months later. The work was produced on May 29, 1913, at the Théâtre des Champs-Élysées, Paris, with Pierre Monteux conducting, choreography by Vaslav Nijinsky, scenery and costumes by Nicholas Roerich (who also signed with Stravinsky as author of the scenario), and with Marie Piltz as The Chosen One. The first concert performance was given by Serge Koussevitzky in Moscow in 1914, and Monteux, conductor of the San Francisco Symphony from 1936 to 1952, introduced the work in this country with the Boston Symphony in 1924.

More than one idea for a composition came to Stravinsky in a dream, but *Le Sacre du printemps* must have been one of his first thus generated. While still working on *Firebird* (1909–10), he dreamed “a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death. This vision was not accompanied by any concrete musical ideas, however, and as I was soon impregnated with another and purely music conception . . . the latter piece was the one I started to compose.” The “latter piece” turned into *Petrushka* (1910–11), and it was only after that, together with Roerich, that he developed a scenario for the pagan ballet.

Stravinsky began work in Russia, but wrote most of *Le Sacre* in his apartment in Clarens, Switzerland. He had a muted upright piano in his room, and 44 years later his landlady remembered that “the other pensioners used to complain that ‘Monsieur Stravinsky plays only wrong notes.’” Robert Craft, reporting that in his diary, goes on to say that “at this, I.S., unamused and returning in a heat to the charge of 1911, replies, ‘They were the wrong notes for them but the right ones for me.’”

Insofar as the music, rather than the choreography, was responsible for the great *scandale* at the première in 1913, those “wrong notes” certainly had something to do with it. The wonderful introductory music, which was for Stravinsky “the awakening of nature, the scratching, gnawing, wiggling, of birds and beasts,” begins with a simple and lovely melody, but as more of the creatures awaken, they manifest with little regard for conventional harmony as the ear of 1913 understood it. Moreover, the rhythms evolve with an elasticity and freedom unknown to Western concert music with its tradition of being organized about a regular beat. And how eerie a quality that first melody assumes by being intoned in the extreme high register of the bassoon (a register often touched by that instrument in classical scoring but never thought fit to dwell in at length). Every promise of that opening page is kept. In *Le Sacre*, which is a musical statement both of unprecedented violence and of extraordinary discipline, Stravinsky created a revolution in harmony, rhythm, and orchestral sound. It is interesting that most of the material Stravinsky presents so vibrantly is not his own but drawn from folk song.

To find what Stravinsky found as *Le Sacre* began to take shape was for the composer an excitement he would not experience again. Robert Craft once asked him what he had loved most in Russia. The old man answered: “The violent Russian Spring that seemed to begin in an hour and was like the whole earth cracking. That was the most wonderful event of every year of my childhood.” *Le Sacre* is filled with that sense of wonder and of love.

In recent years, analysis has come to grips with the question of what makes *Le Sacre* work, and in many points of detail analysis has proved interesting and fruitful. In his *Poetics of Music*, Stravinsky praises Ravel as having been almost alone to recognize that the newness of *Le Sacre* lay not in any detail of the writing, the scoring, or the technical apparatus, “*mais dans l'entité musicale*.” Analysis still has not revealed the secret of that coherence we sense so powerfully. Neither did Stravinsky.

About the Artists

The San Francisco Symphony gives its first performance in Ann Arbor this evening, as part of a two-week tour of the Midwest and Eastern United States, its first since 1937. Organized shortly after San Francisco's 1906 earthquake, the Symphony gave its first concert in December of 1911 and has since enlarged its season from six concerts to a diverse series of performances year round. With the opening of the new Louise M. Davies Symphony Hall last month, the Symphony embarks upon a 26-week season of subscription concerts, the longest classical series in its history. The 3,000-seat concert hall, designed and constructed specifically for the performance of symphonic music, will also host the Symphony's Great Performers Series, Contemporary Music Festival, Youth Concerts, and the Mostly Mozart and Beethoven Festivals.

Edo de Waart's early musical studies began with piano and oboe, and in 1963 he became principal oboist with the Concertgebouw Orchestra. A year later his interests spread to conducting. As a result of winning the coveted first prize in the Dimitri Mitropoulos Competition in New York, he was appointed assistant conductor to the New York Philharmonic under Leonard Bernstein. In 1967, de Waart was named conductor of the Rotterdam Philharmonic and first appeared in Ann Arbor with that ensemble in 1977. He became principal guest conductor of the San Francisco Symphony in 1974 and was named music director as of the 1977-78 season. His guest conducting engagements are numerous in both major symphony orchestras and opera orchestras, including those at the Holland Festival, Netherlands, Houston, and Sante Fe operas.

Raymond Kobler, newly-appointed concertmaster of the San Francisco Symphony, was formerly with the Cleveland Orchestra where he was associate concertmaster, frequently serving as concertmaster and soloist. Before that he was First Assistant Concertmaster of the Baltimore Symphony, appearing there as soloist on many occasions. Prior to becoming the Principal Viola of the San Francisco Symphony in 1976, **Geraldine Walther** was Assistant Principal of the Pittsburgh Symphony. She held the same post with the Miami Philharmonic (1969) and the Baltimore Symphony (1974).

LAR LUBOVITCH DANCE COMPANY	Tues. & Wed. Oct. 28 & 29
FACULTY ARTISTS CONCERT	Sun. Nov. 2
ACADEMY OF ST. MARTIN IN THE FIELDS	Mon. Nov. 3
VLADIMIR HOROWITZ, <i>Pianist</i> (sold out)	Sun. Nov. 9
JULIAN BREAM, <i>Guitarist</i>	Mon. Nov. 10
MURRAY PERAHIA, <i>Pianist</i>	Thurs. Nov. 13
KENNETH GILBERT, <i>Harpsichordist</i>	Sat. Nov. 15
MARTTI TALVELA, <i>Basso</i>	Sun. Nov. 16
THE FELD BALLET	Mon.-Wed. Nov. 17-19
KALICHSTEIN-LAREDO-ROBINSON TRIO	Thurs. Nov. 20
CARIBBEAN CARNIVAL OF TRINIDAD	Fri. Nov. 21
LOS ANGELES PHILHARMONIC / CARLO MARIA GIULINI	Sun. Nov. 23
HANDEL'S "MESSIAH"	Fri.-Sun. Dec. 5-7
NEW SWINGLE SINGERS	Fri. Dec. 12
RUDOLF SERKIN, <i>Pianist</i>	Mon. Dec. 15
PITTSBURGH BALLET, TCHAIKOVSKY'S "NUTCRACKER"	Thurs.-Sat. Dec. 18-20

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