

1959

Eighty-first Season

1960

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

First Concert

Eighty-first Annual Choral Union Series

Complete Series 3274

Fifth

The Pamplona Choir from Spain

LUIS MORONDO, *Conductor*

SUNDAY AFTERNOON, NOVEMBER 15, 1959, AT 2:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

The Four Great Spanish Polyphonic Composers:

Fantasia	ANTONIO DE CABEZON
Sanctus	CRISTOBAL DE MORALES
Villanesca	FRANCISCO GUERRERO
Responsorium V	TOMAS LUIS DE VICTORIA

INTERMISSION

Catulli Carmina CARL ORFF
Excerpts from Act I, Act II, and Act III

INTERMISSION

Five Spanish Songs MANUEL DE FALLA
Canción
El paño moruno
Nana
Polo
Jota

Ancient Basque Songs	Traditional
Illun abarra	Goizeko izarra
Ituna	Din dan boleran
Binbili bonbolo	Itxaso
Urrundik	Prasku Chomin
Errikofesta	Agur Jaunak

Columbia Masterworks Records

The Steinway is the official piano of the University Musical Society.

A R S L O N G A V I T A B R E V I S

PROGRAM NOTES

The Four Great Spanish Polyphonic Composers

ANTONIO DE CABEZON, a blind organist of the sixteenth century, was one of the earliest composers of keyboard music. His works are mostly liturgical pieces, although he experimented with variations on some of the well-known tunes of the day. Cabezon's style is surprisingly advanced; in technique and expression his works recall that of the best of the virginalists.

CRISTOBAL DE MORALES, born in Seville in 1500, was famous among his contemporaries for the personal qualities in his style. He held that the object of music was "to give nobility and austerity to the soul," yet it is precisely the nobility and austerity of his music which has tended to banish him from the church service in favor of Victoria.

FRANCISCO QUERRERO, the gifted maestro from Seville, contributed this charming unpublished villanesca—one of the musical joys of Spanish literature of the sixteenth century. In it the lofty song of the Virgin seems a divine expression of her great soul.

TOMAS LUIS DE VICTORIA belonged to the Roman school of Palestrina and, next to the master, was the greatest musician of that school. Filled with religious mysticism and highly accented drama, the Responsorium V is one of the most important works of Spanish Polyphonic music.

Catulli Carmina CARL ORFF

Catulli Carmina by Carl Orff belongs to a triptyche of cantatas that begins with *Carmina Burana*, followed by *Catulli Carmina*, and ending with the *Triumph of Aphrodite*. The texts are always in Latin, and usually in vulgar Latin. The *Carmina Burana* is a collection of songs of the errant clergy of the seventeenth and eighteenth centuries. In the *Catulli Carmina* we hear of the love antics of the poet Catullo with Claudia, a noble Roman lady who seemed to drift easily towards this sort of erotic adventure.

The work expresses the fiery passion of the two lovers in erotic and obscene language, that in our own puritanical era would be completely impossible, but which seems to have been very natural to the Romans.

The opera itself, of which this is an excerpt, is in three main scenes for a capella choir, soprano, and tenor. It also has a prelude and a postlude. The music ends on a high rhythmical sense and a very simple construction to give it essential quality. Many say that Orff's work is reminiscent of the art and music comedies of the Renaissance.

Carl Orff was born in Munich 65 years ago and still lives in that city. He started writing music at a very early age, but has since found fault with everything he wrote before 1933, and has either corrected those works or destroyed the manuscripts.

He is neither a classicist nor a romantic, nor is he a post-romantic nor a neo-classicist. Neither Debussy nor Schoenberg had any influence on him. In fact, he is unique among modern composers.

Five Spanish Songs. These five songs, composed originally for one voice and piano, reveal the artistry of Manuel de Falla the great Spanish composer from Cadiz. His melodies, although condensed, are wrapped in a richness of harmony and bring forth a truly Spanish popular flavor. The sweet sadness and the Andalusian climate of the song, "Paño Moruno," the candid cradle cadence of "Nana," the graceful, noble elegance of "Polo" and of the "Jota," are vivid examples of the rich genre of Spain, served by de Falla's masterful technique.

Ancient Basque Songs. This group of songs is composed of romantic melodies, humoristic songs, lullabies, and songs to nature; or that is, all those things about which people sing who are close to the soil.

Mocoroa, Almondoz, Sagasti, Padre Donosti, Arin, Zubizarreta, and Morondo are the composers who have arranged these Basque melodies.

Twentieth Annual Chamber Music Festival

RACKHAM AUDITORIUM

THE FESTIVAL QUARTET

VICTOR BABIN, *Piano*

SZYMON GOLDBERG, *Violin*

WILLIAM PRIMROSE, *Viola*

NIKOLAI GRAUDAN, *Cello*

FRIDAY, FEBRUARY 12, 8:30 P.M.

Quartet in E-flat major, Op. 16 BEETHOVEN
Quartet in A minor, Op. 133 MAX Reger
Quartet in G minor, Op. 25, No. 1 BRAHMS

SATURDAY, FEBRUARY 13, 8:30 P.M.

Quartet in G minor, Op. 45 FAURÉ
Quartet in E-flat major, K. 493 MOZART
Quartet in A major, Op. 26, No. 2 BRAHMS

SUNDAY, FEBRUARY 14, 2:30 P.M.

Quartet in G minor, K. 478 MOZART
Quartet in C minor, Op. 60, No. 3 BRAHMS
Quartet in E-flat major, Op. 47 SCHUMANN

Season Tickets: \$4.00 and \$3.00. *Single Concerts:* \$2.00 and \$1.50.

1959 — UNIVERSITY MUSICAL SOCIETY CONCERTS — 1960

Eighty-first Annual Choral Union Series

JAN SMETERLIN, *Pianist* Tuesday, November 24

Program: Sonata in A minor, Op. 143 SCHUBERT
 Paganini Variations, Op. 35 BRAHMS
 Sonata in F major, K.V. 332 MOZART
 Mazurkas, No. 20, 17, 23, 25 }
 Valse, A-flat, Op. 64, No. 3 } CHOPIN
 Berceuse, D-flat, Op. 57 }
 Scherzo }

*DAVID OISTRAKH, *Violinist* Tuesday, December 8

Program: Chaconne VITALI
 Sonata in A major FRANCK
 Five Melodies, Op. 35 PROKOFIEFF
 Prelude and Fugue on a Theme by Bach . A. MENDELSSOHN
 Sonata in E-flat major, Op. 11, No. 1 HINDEMITH
 Four Hungarian Dances BRAHMS-JOACHIM

*WITOLD MALCUZYNSKI, *Pianist* Friday, January 15

MINNEAPOLIS SYMPHONY ORCHESTRA Monday, February 8
 ANTAL DORATI, *Conductor*

BACH ARIA GROUP Tuesday, February 16
 WILLIAM H. SCHEIDE, *Director*

PITTSBURGH SYMPHONY ORCHESTRA Monday, February 29
 WILLIAM STEINBERG, *Conductor*

GIULIETTA SIMIONATO, *Mezzo-soprano* (2:30) Sunday, March 13

*LAMOUREUX ORCHESTRA (from Paris) Thursday, March 24
 IGOR MARKEVITCH, *Conductor*

CHICAGO SYMPHONY ORCHESTRA Monday, April 4
 FRITZ REINER, *Conductor*

Tickets: \$3.50—\$3.00—\$2.50—\$2.00—\$1.50

* Extra Series

Annual Christmas Concerts

MESSIAH (HANDEL) December 5, 8:30
 December 6, 2:30

SARAMAE ENDICH, *Soprano* YI-KWEI SZE, *Bass*
 GLADYS KRIESE, *Contralto* MARY McCALL STUBBINS, *Organist*
 CHARLES O'NEILL, *Tenor* LESTER McCOY, *Conductor*

CHORAL UNION and MUSICAL SOCIETY ORCHESTRA

Tickets: \$1.00, 75¢, 50¢. Now on sale.

For tickets or information address:
 University Musical Society, Burton Memorial Tower.