

1961

Eighty-third Season

1962

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Ninth Concert

Eighty-third Annual Choral Union Series

Complete Series 3346

Minneapolis Symphony Orchestra

STANISLAW SKROWACZEWSKI, *Conductor*

SUNDAY AFTERNOON, MARCH 4, 1962, AT 2:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 35 in D major, "Haffner," K. 385 MOZART
Allegro con spirito
Andante
Menuetto
Finale: presto

Concerto for Orchestra LUTOSLAWSKI
Intrada: allegro maestoso
Capriccio notturno e arioso: vivace
Passacaglia, toccata e corale: andante con moto,
allegro giusto, poco sostenuto,
molto allegro, presto

INTERMISSION

Symphony No. 2 in C major, Op. 61 SCHUMANN
Sostenuto assai; allegro, ma non troppo
Scherzo: allegro vivace
Adagio espressivo
Allegro molto vivace

Baldwin Piano

Mercury Records

The University Musical Society has presented the Minneapolis Symphony Orchestra on four previous occasions since 1941.

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

by

MARY BARBARA FERGUSON

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

Rarely has a musical work of the stature of the "Haffner" Symphony been composed by one so young and so beset with youthful troubles as Mozart in July of 1782. Jobless (he had been summarily dismissed by his patron, the Archbishop of Salzburg), at odds with his father who had guided the young genius to some small measure of success, and contemplating marriage with the daughter of his landlady, Mozart had more than enough to occupy his thoughts. His recent success in the field of opera, *The Abduction from the Seraglio*, required re-writing, and now came a commission from his father to write a "serenade" for an old patron, Sigmund Haffner. (Six years earlier, Mozart had written the "Haffner Serenade" for the wedding of his patron's daughter.)

Grudgingly Mozart took on the assignment, and three days after his wedding (to Constanze Weber, the landlady's daughter) the score was complete—five movements and a march, as was usual for such music, incidental to large social occasions. A year later, while arranging a concert of his own music, he came across the score of the serenade, deleted several movements, and cut the work to the lines of a symphony. The concert, attended by the Emperor, was a huge success. (Unfortunately the Emperor left a \$65 gratuity for the composer at the box office *before* the performance—undoubtedly far less than his largesse would have been at its conclusion.)

The first movement is unusual for its use of but a single theme. The slow movement and the Minuet are very reminiscent of the social character of the event for which the music was originally written. Since the movements of a serenade were not necessarily all played at the same time, but spread out through the course of the festivities, the brisk Finale can well be imagined accompanying the parting guests.

Concerto for Orchestra WITOLD LUTOSLAWSKI

The early musical life of this Polish composer might read something like the early years of Mozart. Lutoslawski commenced his musical training at the age of six and was composing music by the time he was nine years old. After studying at the Warsaw Conservatory with such masters as Rimsky-Korsakov and Glazunov, he proceeded to win one award after another, both for his piano playing and his composing.

His Concerto for Orchestra, one of his later compositions, was written between 1950 and 1954 and was first performed in November of 1954 in Warsaw. The work was also performed later on, under the direction of Mr. Skrowaczewski, in both Turin and Brussels.

It is comprised of three movements, the first marked *Allegro maestoso*—an Introit or sort of opening piece. The interplay between the F-sharp minor key and an adjacent F natural is not only predominant in this movement but appears to be an undercurrent throughout the entire concerto.

The second movement, a *Capriccio notturno*, has some weird string passages, as well as old and new uses of the other instruments, giving an over-all wispy, but at the same time, vibrant feeling.

The last movement opens in an *Andante* tempo, runs several times through a *Passacaglia* theme, a faster *Toccata* theme, some folk dance rhythms, and a *Chorale* before it all tumbles together into a very fast *Coda*.

Mr. Lutoslawski, through a grant from the international affairs program of the Ford Foundation, will be a guest composer teaching this summer in the composition department of the Berkshire Music Center at Tanglewood.

Symphony No. 2 in C major, Op. 61 ROBERT SCHUMANN

Although Robert Schumann revealed a great deal of musical talent and aptitude at an early age, he was not pushed into a musical career by his parents. He had a number of "off-and-on" piano lessons, soon surpassing his teacher, and at the age of sixteen was sent to the University of Leipzig to study law. His poetic and artistic nature, however, proved to be too hearty, and he soon found himself back at the piano studying the works of Bach and Schubert, among others.

When but a small child, he had written some music and showed great ability at improvising. Now, at the age of nineteen, he made up his mind to become a piano virtuoso. Because of a foolish experiment with one finger, he soon stymied that ability and inadvertently fell into composing music, first of all for piano, later for voice, and then for instruments. Perhaps the injury to his finger proved a blessing in disguise, for some of our finest literature for the piano came from the ensuing period.

In the year 1840, Schumann married Clara Wieck, the daughter of his latest piano teacher. She was an admirable pianist herself, and helped to make up for his incapacity, leaving him freedom to express himself in composition. After his marriage, he turned to composing songs, and in 1841 started his first symphony. There is some mention of an earlier symphonic work, but this one started in 1840 is considered his first.

Five fruitful years went by during which some symphonic material was written as well as a great deal of chamber music, and some choral works. This second symphony was begun and finished when the Schumanns settled in Dresden some months after Robert's first serious illness. In fact, that period turned out to be one of the most productive for Schumann, and he wrote of his second Symphony:

"I sketched it out while suffering severe physical pain: indeed, I may call it the struggle of my mind, which influenced this, and by which I sought to beat off my disease. The first movement is full of this struggle and very peevish and perverse in character."

1961 — UNIVERSITY MUSICAL SOCIETY CONCERTS — 1962

ANNA MOFFO, *Soprano* (Extra Series) . . . Friday, March 9, 8:30 P.M.
(Replacing Leontyne Price, cancelled, Mar. 12)

PROGRAM

Aria, "Stizzoso, mio stizzoso," from *La Serva Padrona* . . . PERGOLESI
 Se Florindo e fedele SCARLATTI
 Alleluja, from the Motet "Exsultate, Jubilate" MOZART

Du bist die Ruh' }
 An die Nachtigall } SCHUBERT
 Morgen }
 Ständchen } R. STRAUSS

Aria, "Una voce poco fa," from *The Barber of Seville* ROSSINI

INTERMISSION

Voici que le printemps }
 Fantoques, from *Fêtes galantes* } DEBUSSY
 Nana }
 Seguidilla Murciana } FALLA
 Coplas de curro dulce OBRADORS

Nocturne }
 Daisies } SAMUEL BARBER
 Love's Philosophy ROGER QUILTER

Scene and Aria from *La Traviata*, Act I VERDI

AMERICAN BALLET THEATRE (Sold Out) . . . Saturday, March 24, 8:30 P.M.

ANN ARBOR MAY FESTIVAL

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

BEETHOVEN Program **THURSDAY, MAY 3, 8:30 P.M.**
 EUGENE ORMANDY, Conductor. BYRON JANIS, piano soloist. Overture to "Coriolanus"; Symphony No. 6; Concerto No. 3

BRITISH Program **FRIDAY, MAY 4, 8:30 P.M.**
 THOR JOHNSON, Conductor. Soloists: RICHARD LEWIS, England's finest tenor; and PHYLLIS CURTIN, "Met" soprano,—excerpts from the opera, "Troilus and Cressida" (Walton). CHORAL UNION, PHYLLIS CURTIN, and DONALD GRAMM, Bass, soloists in "Dona nobis pacem" (Vaughan Williams).

FRENCH Program **SATURDAY, MAY 5, 2:30 P.M.**
 WILLIAM SMITH, Conductor. Soloists: JOHN deLANCIE, Oboist; and LORNE MUNROE, Cellist. Francaix's Suite for Oboe; Lalo's Concerto for Cello. Also works by Gretry, Milhaud, and Ravel.

RUSSIAN Program **SATURDAY, MAY 5, 8:30 P.M.**
 EUGENE ORMANDY, Conductor. JEROME HINES, Bass soloist. Excerpts from Mussorgsky's "Boris Godunov"; Stravinsky's "Fireworks," Prokofieff's Classical Symphony, and Tchaikovsky's Symphony No. 6 (Pathétique).

DVORAK Program **SUNDAY, MAY 6, 2:30 P.M.**
 THOR JOHNSON, Conductor. Requiem Mass, Op. 89—first Ann Arbor performance. Soloists: PHYLLIS CURTIN, Soprano; LILI CHOOKASIAN, Contralto; RICHARD LEWIS, Tenor; DONALD GRAMM, Bass; with CHORAL UNION.

RICHARD STRAUSS Program **SUNDAY, MAY 6, 8:30 P.M.**
 EUGENE ORMANDY, Conductor. GYORGY SANDOR, Pianist. Tone Poem, "Don Juan"; Burleske for Piano and Orchestra; "Ein Heldenleben" (with ANSHEL BRUSILOV, Violinist).

Season tickets at \$18.00—\$15.00—\$12.00—\$10.00—\$8.00. Beginning March 15, any remaining tickets will be placed on sale for single concerts at \$4.00, \$3.50, \$3.00, \$2.25 and \$1.50.

UNIVERSITY MUSICAL SOCIETY, BURTON TOWER