

1965

Eighty-Seventh Season

1966

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Seventh Program

Third Annual Chamber Arts Series

Complete Series 3512

Chicago Little Symphony

THOR JOHNSON, *Conductor*

Soloists

HAROLD CRUTHIRDS, *Violoncello*

GARY SIGURDSON, *Flute*

CHARLES GEYER, *Trumpet*

DON JAEGER, *Oboe*

MITCHELL ROSS, *Trombone*

RAYMOND GARIGLIO, *Clarinet*

THURSDAY EVENING, MARCH 31, 1966, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Serenade in C major RYBA

Adagio maestoso
Scherzo: allegretto
Menuetto: allegro non molto
Polonaise: andante
Adagio
Finale: allegro

Poem for Flute and Orchestra CHARLES T. GRIFFES
GARY SIGURDSON

Sonata for Chamber Orchestra, Op. 18 RICHARD ARNELL

Triple Concerto for Clarinet, Trombone,
Trumpet, and Orchestra (1965) ROBERT STARER

Allegro
Andante
Molto allegro e giocoso
RAYMOND GARIGLIO, CHARLES GEYER, AND MITCHELL ROSS

INTERMISSION

Concertino for Violoncello and Orchestra, Op. 57 ALBERT ROUSSEL

Allegro
Marcia funebre
Allegro vivace
HAROLD CRUTHIRDS

Concerto in E-flat major for Oboe and Strings VINCENZO BELLINI

Maestoso e deciso, larghetto cantabile
Allegro
DON JAEGER

Serenade for Small Orchestra (1962) ANTHONY DONATO

Allegro
Moderato andante
Allegro

P R O G R A M

Serenade in C major RYBA
(1765-1815)

A Bohemian contemporary of Mozart, Ryba has only recently been rescued from obscurity through modern additions to his works. This typical orchestral serenade of the eighteenth century is a transitional work which retains many characteristics of the concerto grosso and also suggests the newer style of the *sinfonia concertante*, so popular with J. C. Bach, Haydn, and Mozart. The original score called for clarinets, horns, trumpets, timpani, and strings. The additional instrumentation of flute, oboe, bassoon, and trombone has been added by Mr. Johnson.

Poem for Flute and Orchestra CHARLES T. GRIFFES
(1884-1920)

Griffes, perhaps one of the greatest (or at least the most promising) American composers, died at the age of thirty-six, just as he was beginning to realize his full powers. He was born in Elmyra, New York and, after graduating at the Academy there, went to Berlin for further study. While there he studied with and received great encouragement from Humperdinck.

His compositions of this period reflect the Post-Romantic influence. It was only after his return to the United States that he began to evolve the sensitive and poetic style that distinguishes his later works. This unique quality was closely akin to French Impressionism, with an admixture of Russian orientalism. It is not too far from the mark to say that his compositions are to music what Whistler's pictures are to painting—exotic without being grotesque or freakish, carefully worked out yet free from dry intellectualism or over-fastidiousness.

Among the works he left us (alas, too few!) are some songs, piano pieces, a little chamber music, and the "White Peacock" (orchestrated from one of his piano numbers). The "Poem" and "Pleasure Dome" were his last compositions and are both indicative of his rapidly maturing genius. Had he lived his normal span of years, he undoubtedly would have reached heights of achievement that would have placed him among the foremost modern composers.

Sonata for Chamber Orchestra, Op. 18 RICHARD ARNELL
(1917-)

Richard Arnell is a young British composer whose work is serious, impressive, and extremely well integrated. The late Sir Thomas Beecham was among the first to recognize his genius and encourage him. This single movement, concise and pertinent in its musical content, is unique in the literature for small orchestra. It says so much in such a short span of time.

Triple Concerto for Clarinet, Trombone,
Trumpet, and Orchestra (1965) ROBERT STARER
(1924-)

This triple concerto, featuring the three most popular wind instruments of the twentieth century, was composed in 1954. The opening *allegro* has elements of the concerto grosso in the juxtaposition of the solo trio against the string orchestra. The second movement, a lyrical *andante*, treats the solo instruments more in their individual capacities and the Finale is in a way comparable to a vocal *terzetto*. In a *cadenza*-like section, actually a "Triologue," the instruments enter into purposeful conversation with each other.

Robert Starer was born in Vienna in 1924 and came to the United States in 1947. His works have been performed by Leonard Bernstein, Erich Leinsdorf, and other leading conductors.

Concertino for Violoncello and Orchestra, Op. 57 ALBERT ROUSSEL
(1869-1937)

Like Rimsky-Korsakov, Albert Roussel began his career as a naval officer. He, too, was drawn toward composition and had an active life writing many important works in varied

media. The Concertino for Violoncello and Small Orchestra is compact, utilizing the solo instrument in a brilliant manner. In much of his music his harmonic idiom resembles that of Stravinsky. Because of his ease in handling symphonic forms, he may well be France's outstanding symphonist.

Concerto in E-flat major for Oboe and Strings VINCENZO BELLINI
(1801-1835)

The music of this delightful work for oboe and strings has recently been rediscovered in the Library of the Conservatory of Music in Naples, Italy. In 1819, Vincenzo Bellini, at the age of eighteen, entered the College of San Sebastian and was immediately recognized as a talent of great potential. It was probably during this early stage in his brief career that he composed this music. It is not surprising that his genius for florid, lyric writing, which would reach its zenith in his operatic masterpiece *Norma*, was already noticeable at this time.

Serenade for Small Orchestra (1962) ANTHONY DONATO
(1909-
(Commissioned for the Chicago Little Symphony))

Born in Prague, Nebraska, Mr. Donato did his advanced study at the Eastman School of Music. After completing his doctoral studies in 1947 he assumed his present post as Professor of Composition at Northwestern University.

The Serenade was completed in the fall of 1961 and given its première by the Chicago Little Symphony in Traverse City, Michigan, in March, 1962. Dodecaphonic technique plays an important part in this work, but it is applied in a liberal-minded fashion. Sustained or reiterated tones give the music a kind of harmonic anchor, around which the chromatic tunes dance. In this way, Mr. Donato has managed to tame the chromatic richness of the method with clarity and wit.

The first movement prances along in rhythm not unlike a bourrée. The second movement is a rather free set of variations in the nature of a passacaglia. The final movement's energy and zest amount to a summation of the basic thematic material in the entire work, but with a special racing figure added for the sheer thrill of it.

CHICAGO LITTLE SYMPHONY PERSONNEL

Violin

Oscar Chausow, *Concertmaster*
Robert Snyder, *Assistant Concertmaster*
Rosemary Malocsay
Marjorie Lin
Joann Cruthirds, *Principal*
Jack Abel

Oboe

Don Jaeger

Clarinet

Raymond Gariglio

Bassoon

Artemus Edwards

Viola

Raymond Stilwell, *Principal*
William Wilson

French Horn

Paul Tervelt

Violoncello

Harold Cruthirds, *Principal*
Melinda Dalley Ross

Trumpet

Charles Geyer

Trombone

Mitchell Ross

String Bass

John Deak

Harp

Taka Kling

Flute

Gary Sigurdson

Percussion

Michael Ranta

1966 — UNIVERSITY MUSICAL SOCIETY PRESENTATIONS — 1967

CHORAL UNION SERIES

- CHICAGO SYMPHONY ORCHESTRA Saturday, October 8
JEAN MARTINON, *Conductor*
- GUIOMAR NOVAES, *Pianist* Wednesday, October 12
- TORONTO SYMPHONY ORCHESTRA Thursday, November 3
SEIJI OZAWA, *Conductor*
- AMERICAN BALLET THEATRE Thursday, November 17
- The Consul* (Menotti) N.Y. CITY OPERA
COMPANY (8:00) Sunday, November 20
- DETROIT SYMPHONY ORCHESTRA (2:30) Sunday, January 8
SIXTEN EHLING, *Conductor*
- WINNIPEG BALLET COMPANY Saturday, February 4
- SHIRLEY VERRETT, *Mezzo-soprano* Monday, March 13
- STOCKHOLM UNIVERSITY CHORUS Thursday, April 6
- BOSTON SYMPHONY ORCHESTRA Saturday, April 8

Season Tickets: \$25.00 — \$20.00 — \$17.00 — \$14.00 — \$12.00

EXTRA SERIES

- NATIONAL ORCHESTRA OF BELGIUM Wednesday, October 19
ANDRÉ CLUYTENS, *Conductor*
- EMIL GILELS, *Pianist* Tuesday, November 8
- Tosca* (Puccini) N.Y. CITY OPERA COMPANY . . (2:30) Sunday, November 20
- MINNEAPOLIS SYMPHONY ORCHESTRA (2:30) Sunday, February 26
STANISLAW SKROWACZEWSKI, *Conductor*
- JOSÉ GRECO AND SPANISH DANCE COMPANY Wednesday, March 8

Season Tickets: \$12.50 — \$10.00 — \$8.50 — \$7.00 — \$6.00

CHAMBER ARTS SERIES

- CHAMBER ORCHESTRA OF PHILADELPHIA Saturday, September 24
ANSHEL BRUSILOV, *Conductor*
- MOSCOW CHAMBER ORCHESTRA Saturday, October 22
RUDOLF BARSHAI, *Conductor*
- CHRISTIAN FERRAS, *Violinist* Monday, November 14
- ANDRES SEGOVIA, *Guitarist* Monday, January 9
- MUSIC FROM MARLBORO (Instrumental
Chamber Music) Monday, January 30
- JACQUELINE DU PRÉ, *Cellist*, and
STEPHEN BISHOP, *Pianist* Monday, March 20
- BOSTON SYMPHONY CHAMBER PLAYERS (2:30) Sunday, April 9

Season Tickets: \$18.00 — \$15.00 — \$12.00

Orders accepted beginning April 1 for the above three series.

For tickets and information, address
UNIVERSITY MUSICAL SOCIETY, Burton Tower, Ann Arbor, Michigan