

1966

Eighty-eighth Season

1967

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

First Program

Twenty-first Annual Extra Series

Complete Series 3525

Chicago Symphony Orchestra
JEAN MARTINON, *Conductor*

Soloists

VICTOR AITAY, *Violin*

FRANK MILLER, *Violoncello*

SUNDAY AFTERNOON, OCTOBER 9, 1966, AT 2:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Five Pieces for Orchestra, Op. 16 SCHÖNBERG

- Premonitions
- Yesteryears
- Summer Morning by a Lake
- Peripetia
- The Obligatory Recitative

Sinfonia Concertante for Violin, Violoncello, and Orchestra,
Op. 29 RÓZSA

- Allegro non troppo
- Andante; tema con variazione
- Allegro vigoroso

INTERMISSION

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

- Sostenuto assai, allegro ma non troppo
- Scherzo
- Adagio espressivo
- Allegro molto vivace

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

PROGRAM NOTES

BY ARRAND PARSONS

Five Pieces for Orchestra, Op. 16 ARNOLD SCHÖNBERG

Schönberg composed the Five Pieces for Orchestra in 1909 for a very large orchestra. In 1949 he prepared a new version of the work for an orchestra of reduced size, "to normal symphony orchestra proportions in order to facilitate performances," according to the editorial note in the score.

The Five Pieces for Orchestra were written some years before Schönberg evolved his system of composing known as the twelve-tone technique. However, by the year 1909, the works of Schönberg are characterized by several new qualities. First, there had been the "emancipation of the dissonance" as Schönberg described it in his essay in *Style and Idea*. Then, there is that aspect of his work which has been popularly called "atonal"; this term was not accepted by Schönberg, however. One of the chief spokesmen for Schönberg, René Leibowitz, has called it "the suspension of the tonal system" in his book, *Schönberg and His School*. After explaining the freedoms that adhere with the suspension of the "classic functions of tonality," Leibowitz continues: "Indeed, the free disposition of all the materials offered by the chromatic scale permits the invention *for its own sake* of every imaginable melodic or harmonic form, as well as the unfolding of a purely contrapuntal style. In the same way, the typically Schönbergian compositional technique of *perpetual variation* can now be realized in a more consequent way, since musical structure will no longer be fettered by the requirements of symmetrical reprises and specific tonal regions, and may, in extreme cases (as in certain works of Schönberg and especially of Webern), entirely do away with the idea of recapitulation."

One final characteristic of this work is inherent in the shortness of the individual pieces. Prior to the development of the twelve-tone system with which Schönberg learned to extend the musical matter, he composed little pieces of great concision; otherwise he frequently wrote vocal music and relied on a text to help supply the formal aspects of the score. Closely related to the shortness of these pieces is the exploitation of tone color, or timbre, as a constructive element in music. The result of this practice produces most unusual sonorities.

The score of Five Pieces for Orchestra originally contained only the tempo markings for each of the sections. Soon after the first performance of the work, however, Schönberg supplied titles to each of the pieces. These titles, which appear in the 1946 version of the score, are given as follows:

1. *Sehr rasch* (Very quick), *Vorgefühle* (Premonitions), 2-8 time.
2. *Mässige Viertel* (A moderately moving quarter note), *Vergangenes* (Yesterday), the meter is often changing.
3. *Mässige Viertel* (A moderately moving quarter note), *Sommormorgen an einem See* (Summer Morning by a Lake), 4-4 time.
4. *Sehr rasch* (Very quick), *Peripetie* (Peripetia), the meter changes.
5. *Bewegte Achtel* (A moving eighth note), *Das obligate Rezitativ* (The Obligatory Recitative), 3-8 time.

Sinfonia Concertante for Violin, Violoncello,
and Orchestra, Op. 29 MIKLOS RÓZSA

The score of the Sinfonia Concertante for violin and violoncello was begun in Rapallo, Italy, in 1958 and was completed in Hollywood in 1963. In the three movements, the two solo instruments are treated primarily as a unit—they are combined in various ways, both harmonically and contrapuntally, and are contrasted with the sonorous sound of the orchestra. The two solo instruments are given imitative, or canonic, passages. The orchestra serves as an accompanying group, as the contrasting body of sound, and at times it becomes an equal partner in working out the musical material. The orchestra calls for pairs of woodwinds, four horns, three trumpets and trombones, timpani and a battery of percussion, and a quintet of strings.

The first movement, *allegro non troppo*, is based on the sonata plan with two contrasting themes, a development of the themes, an extensive cadenza for the solo instruments, and a return in which the second theme comes first. The second movement, *andante*, consists of a theme, started first by the cello, and a series of seven variations. Canonic writing is utilized in the first three variations; antiphonal treatment dominates the fourth and fifth; sustained motion characterizes the sixth; the violin restates the theme in the seventh, and a coda completes the movement.

The fourth movement, *allegro vigoroso*, follows the sonata idea again, and an extensive orchestra passage opens the work with first theme ideas. The second theme is slower and is heard first in the cello, and is then imitated by the violin. In the recapitulation, the second theme returns first. Brilliance characterizes the ending of the movement.

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

The first sketches for the Second Symphony were made in 1845. The symptoms of Schumann's declining mental condition, present since 1843, had reached a crisis near the end of 1844. Schumann moved with his family to Dresden hoping the change might help. Improvement was slow. In a letter to Dr. G. D. Otten, founder and conductor of the Hamburg Musical Society, Schumann wrote: "I might indeed say it was the resistance of the spirit that was here at work and helped me to combat my condition. The first movement is full of struggle and in its character it is capricious and refractory." Even as late as April 1849 Schumann recalled, again to Dr. Otten, the terrible encounter with mental illness: "I wrote my symphony in December 1845 and I sometimes fear my semi-invalid state can be divined from the music. I began to feel more myself when I wrote the last movement, and was certainly much better when I finished the whole work. All the same, it reminds me of dark days. Your interest in a work so stamped with melancholy proves your real sympathy."

Schumann shows both classical and romantic traits in this symphony. He bases his formal designs on classical patterns, yet he is not constrained to a literal application of these forms. His harmony, melody, and the general expressive character are definitely of his time. And his use of a motto theme as a means of giving unity to the movements of a large-scale work is, again, a characteristic of his own time. The motto theme begins the introduction to the first movement and reappears in the first and last movements. It is possible that the motto theme has programmatic meaning and represents the "resistance of the spirit" to which Schumann referred in his letter to Otten. Likewise, the moving line of melody given to the strings which accompany the first statement of the motto theme in the introduction might well refer to the "dark days" of 1844-45.

UNIVERSITY MUSICAL SOCIETY
INTERNATIONAL PRESENTATIONS

All presentations are at 8:30 P.M. unless otherwise noted.

GUIOMAR NOVAES, *Pianist* (Choral Union Series) . . . Wednesday, October 12

Program: Bach Toccata in D minor; Beethoven Sonata Op. 31, No. 2; Chopin Preludes

"THE PLAY OF DANIEL"

Performed by the New York Pro Musica

in the Sanctuary of the First Methodist Church

Thursday, Friday, Saturday, December 8, 9 and 10

Tickets: \$5.00—\$4.00—\$3.00

Messiah

GEORGE FREDERICK HANDEL

In Hill Auditorium

December 2 and 3, 8:30; December 4, 2:30

JOAN MOYNAGH, *Soprano*

LOREN DRISCOLL, *Tenor*

CAROL SMITH, *Mezzo-Soprano*

THOMAS PAUL, *Bass*

UNIVERSITY CHORAL UNION WITH ORCHESTRA

MARY MCCALL STUBBINS, *Organist*; LESTER MCCOY, *Conductor*

Tickets: \$2.50—\$2.00—\$1.50—\$1.00

THE FIFTH ANNUAL

Dance Festival

Three performances in Hill Auditorium

*HOSHO NOH TROUPE Monday, October 24

From Suidobashi Noh Theatre, Tokyo. Presented in collaboration with the University of Michigan Center for Japanese Studies. The program: "Sumidagawa," and "A Han-Noh."

ROBERT JOFFREY BALLETT Wednesday, October 26

Young American "classic" company, with orchestra, specializing in both classic and modern choreography.

FIESTA MEXICANA Saturday, October 29

From Palacio de Bellas Artes, Mexico City, in its first United States tour. Program includes "Deer Dance"; Dances from the Mayans and the Aztecs; Songs and Dances of Vera Cruz; with native orchestra.

Series Tickets: \$8.00—\$6.00—\$5.00

Single Concerts: \$4.00—\$3.00—\$2.00

*"Music of the Japanese Noh Drama"—Lecture-demonstration Tuesday evening, October 18, 8:30 P.M., at School of Music Recital Hall. Professor William P. Malm (Open to the public without charge).

UNIVERSITY MUSICAL SOCIETY, Burton Tower