

1966

Eighty-eighth Season

1967

UNIVERSITY MUSICAL SOCIETY  
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Fourth Program

Twenty-first Annual Extra Series

Complete Series 3551

*Seventh program in the Sesquicentennial year of The University of Michigan*

Minneapolis Symphony Orchestra  
STANISLAW SKROWACZEWSKI, *Conductor*

SUNDAY AFTERNOON, FEBRUARY 26, 1967, AT 2:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to *Euryanthe* . . . . . WEBER

Symphony No. 3 in D major . . . . . SCHUBERT

Adagio maestoso; allegro con brio

Allegretto

Menuetto

Presto vivace

Concerto for Percussion and Orchestra . . . . . ROSS LEE FINNEY

*Soloists:* ROBERT TWEEDY; ELLIOT FINE; MARVIN DAHLGREN; PHILIP BRUNELLE

INTERMISSION

Symphony No. 10 in E minor . . . . . DMITRI SHOSTAKOVICH

Moderato

Allegro

Allegretto; largo; allegretto

Andante; allegro

*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 ANN J. FELDMAN

### Overture to *Euryanthe* . . . . . CARL MARIA VON WEBER

At the première of *Euryanthe* in 1823, the overture was so badly played that its effectiveness was largely unappreciated, but posterity has awarded it a solid place in the orchestral repertory. Using materials from within the opera, Weber constructed a flowing symphonic movement. The beginning, *Allegro marcato, con molto fuoco*, is based on an aria from the first act in which the hero, Adolar, declares his trust in God. The contrasting strain of this sonata-form movement is the love theme from the second act, triumphantly restated at the close of the overture. Just prior to the development of this subject matter, Weber interposes a quiet *largo* episode for muted violins which in the opera is associated with a ghostly apparition. Thus, the overture is a symphonic prophesy of the drama to follow.

### Symphony No. 3 in D major . . . . . FRANZ SCHUBERT

The Symphony No. 3 in D major was first played in London in 1881, though it had been written some sixty-six years earlier. It reflects Schubert's indebtedness to Haydn and Beethoven in the evolution of his symphonic style.

*Adagio maestoso; allegro con brio.* A broad introduction precedes the *Allegro* proper, designed in sonata form. The first strain is a light-hearted phrase, introduced by clarinet, that is scarcely a tune but simply a compound of harmony and a rhythmic figure, a motive happily suited to manipulation by woodwinds in the development. The oboe is assigned the second subject, a self-contained Ländler-like melody that is unmistakably Schubertian.

*Allegretto.* In place of a slow movement, Schubert created for this ingenuous symphony a graceful and disarming song that suggests chamber music in its delicate balance between winds and strings.

*Menuetto.* This exuberant minuet, rustic and far-removed from the courtly world, stomps rather than trips along, particularly because of the accent on the third beat of each measure, making a "punch" on the up-beat.

*Presto vivace.* The sparkling finale in tarantella rhythm has been said to resemble an *opera buffa* overture. Its pace is propulsive, the harmonies whirl, and there are Rossinian crescendoes and unexpected crashes of the whole orchestra.

### Concerto for Percussion and Orchestra . . . . . ROSS LEE FINNEY

One of Minnesota's native sons is Ross Lee Finney, composer-in-residence at the University of Michigan and a widely recognized mentor of the young avante-garde. His *Concerto for Percussion and Orchestra* was composed in honor of the hundredth anniversary of the founding of his alma mater, Carleton College at Northfield, Minnesota. The composer himself explains how the work came to be written:

"When I was asked by Carleton College in 1965 to compose an orchestral work for their centennial celebration, I had already just accepted two other commissions that had to be composed at about the same time, a large choral-orchestra work for the sesquicentennial of the University of Michigan and a percussion work for the Poznan Percussion Ensemble to be performed in June, 1965, at the Poznan Fair in Poland. This latter work had to take precedence since its performance date was so soon, but I realized as I was composing it in April that I was really doing an exercise for the orchestral work I had promised to write for the Minneapolis Symphony Orchestra. I called the Poznan piece *Three Studies in Fours*."

Prefacing the *Concerto* are meticulous diagrams that explain how the percussion and accompanying instruments are to be placed on stage. The four soloists are assigned the following complex of instruments:

Percussion 1: 4 timpani and tube bells.

Percussion 2: marimba, large bass drum, gong, hi hat, 2 plate cymbals and also suspended cymbal, alto triangle, large tambourine, large snare drum, glass chimes, 5 temple blocks and 2 wood blocks.

Percussion 3: xylophone, 4 tom toms, contrabass tam tam, 3 cow bells, soprano triangle, alto snare drum, large suspended cymbal and 2 wood blocks.

Percussion 4: vibraphone, glockenspiel, small bass drum, bass tam tam, small snare drum, small tambourine, 3 bongo drums, wood chimes, soprano suspended cymbal, sizzle suspended cymbal, large triangle and 2 wood blocks.

Finney once remarked that he never writes a note without first forming his ideas clearly in his mind. The procedures underlying the *Concerto for Percussion and Orchestra* are described by the composer:

"In the *Concerto*, as in *Three Studies in Fours*, the divisional sections and proportions are all established from the basic series. A horizon note permits the formulation of one set of numbers, while interval sizes within the series create yet another. These two numerical sets are combined into ratios which generate the temporal divisions, tempi and the intervals to be used by the percussion within individual sections. The orchestra is less bound by this procedure, is more melodic and more concerned with spacing, climaxes and color. Thus the orchestra is differentiated from the percussion soloists as is desirable in a concerto."

### Symphony No. 10 in E minor . . . . . DMITRI SHOSTAKOVITCH

When Shostakovich commented on this symphony at the Union of Soviet Composers a few months after its première, he disappointed the audience with his evasive remarks as to its meaning: "Authors like to say of themselves, 'I tried, I wanted to, etc.' But I think I'll refrain from any such remarks. It would be much more interesting for me to know what the listener thinks and to hear his remarks. One thing I will say: in this composition I wanted to portray human emotions and passions."

Shostakovich is one of the few giants among modern symphonists, and his works communicate an epic quality and dimension stemming from the Beethoven-Mahler tradition. He writes his scores directly for orchestra; the orchestral timbres are intrinsically associated with his original melodic ideas, many of which stride over a broad range. His structures are traditional, and his dissonances and chromaticism are fitted firmly within the realm of tonality.

*Moderato*. A ponderous six-note motto-theme emerges from the cellos and basses at the beginning, suggesting the breadth and expansiveness to come. Contrasting with this are a lyric strain in the clarinet and a nostalgic waltz theme that dances through the exposition. These ideas contend with each other in the dramatic development and are revived in the condensed recapitulation.

*Allegro*. The violent scherzo explodes with a burst of energy that never wanes. All its motives contribute to a unified impression of force and destruction.

*Allegretto*. This reflective movement seems to function as the philosophical core of the symphony, with motivic references to the preceding movements. Its central ideas are a narrative theme, treated contrapuntally, and a noble horn call, expanded in the meditative middle section which Shostakovich referred to as a nocturne.

*Andante; allegro*. After a suspended introduction, through which sounds an exotic, oriental plaint of the oboe, the finale resolves the inner conflicts of the work in music that is by turns joyous and fierce. The motto theme from the opening erupts in the orchestral controversy, and the symphony ends in a triumphant conclusion in E major.



# UNIVERSITY MUSICAL SOCIETY

## INTERNATIONAL PRESENTATIONS

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

### REMAINING PERFORMANCES, Second Semester

in Hill Auditorium

ARTUR RUBINSTEIN, <i>Pianist</i>	2:30, Sunday, March 5
JOSE GRECO DANCE COMPANY	Wednesday, March 8
SHIRLEY VERRETT, <i>Mezzo-soprano</i>	Monday, March 13
STOCKHOLM UNIVERSITY CHORUS	Thursday, April 6
BOSTON SYMPHONY ORCHESTRA	Saturday, April 8

*Tickets:* \$5.00—\$4.50—\$4.00—\$3.50—\$2.50—\$1.50

### ANN ARBOR MAY FESTIVAL—April 22, 23, 24, 25, 1967

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

#### PROGRAMS

##### SATURDAY, APRIL 22, 8:30

EUGENE ORMANDY, *Conductor*. GALINA VISHNEVSKAYA, *Russian soprano*, in arias from *Eugen Onegin* (Tchaikovsky); *Katerina Ismailova* (Shostakovich); *Aida* (Verdi); Puccini's *Manon Lescaut* and *La Boheme*. "Clock" Symphony (Haydn); and Concerto for Orchestra (Bartók).

##### SUNDAY, APRIL 23, 2:30

THOR JOHNSON, *Conductor*. MSTISLAV ROSTROPOVICH, *Cellist*, in Dvorak Concerto. Vivaldi "Magnificat" with University Choral Union. VERONICA TYLER, *Soprano*; and MILDRED MILLER, *Contralto*. Also, Choral Union in world première of "The Martyr's Elegy" (Finney), with WALDIE ANDERSON, *Tenor*.

##### SUNDAY, APRIL 23, 8:30

EUGENE ORMANDY, *Conductor*. VAN CLIBURN, *Pianist*, in Brahms Concerto No. 2; "Haffner" Symphony (Mozart); New England Triptych (Schuman); Suite No. 2 from "Daphnis and Chloe" (Ravel).

##### MONDAY, APRIL 24, 8:30

THOR JOHNSON, *Conductor*. Verdi "Manzoni" Requiem with University Choral Union; GALINA VISHNEVSKAYA, *Soprano*; MILDRED MILLER, *Contralto*; GIUSEPPI CAMPORA, *Tenor*; and EZIO FLAGELLO, *Bass*.

##### TUESDAY, APRIL 25, 8:30

EUGENE ORMANDY, *Conductor*. All-Brahms Orchestral concert; "Academic Festival" Overture; Symphony No. 1 and Symphony No. 3.

*Series Tickets:* \$25.00—\$20.00—\$16.00—\$12.00—\$9.00 (now on sale).

*Single Concerts:* \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00 (on sale beginning March 1).

**FAIR LANE FESTIVAL**—June and July, on the Dearborn Campus of the University of Michigan. Ten concerts by Baroque Orchestra of Chicago Symphony; Bath Festival Orchestra; National Festival Orchestra of Stratford; and two Britten operas, "Curlew River" and "The Burning Fiery Furnace." Complete programs and artist listing with ticket prices, available about March 10.

For tickets and information, address

UNIVERSITY MUSICAL SOCIETY, Burton Tower, Ann Arbor, Michigan