

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Second Concert

Eighty-ninth Annual Extra Series

Complete Series 3584

Fortieth program in the Sesquicentennial Year of The University of Michigan

Chicago Symphony Orchestra

JEAN MARTINON, *Conductor*

SATURDAY EVENING, SEPTEMBER 30, 1967, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to "Leonore," No. 3, Op. 72 BEETHOVEN

Symphony No. 5 in D major,
Op. 107 ("Reformation") MENDELSSOHN

Andante; allegro con fuoco
Allegro vivace
Andante
Andante con moto (Chorale); allegro vivace

INTERMISSION

Suite from the Ballet, *Le Sacre du printemps*
("The Rite of Spring")—a picture of Pagan Russia . . . STRAVINSKY

The Adoration of the Earth:

Introduction; Harbingers of Spring, Dance of the Adolescents; Abduction;
Spring Rounds; Games of the Rival Towns; The Procession of the Wise
Men; Dance of the Earth.

The Sacrifice:

Introduction; Mysterious Circles of the Adolescents; Glorification of the
Chosen One; Evocation of the Ancestors; Ritual of the Ancestors; The
Dance of the Chosen One.

NOTE.—The Chicago Symphony Orchestra will be presented again tomorrow after-
noon in the first concert of the Choral Union Series. The program will include the world
première of Roger Sessions' Symphony No. 7.

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

PROGRAM NOTES

Overture to "Leonore," No. 3, Op. 72 . . . LUDWIG VAN BEETHOVEN

For the first performance of his opera *Fidelio* on November 20, 1804, Beethoven wrote the overture now known as the Leonore Overture No. 2. The opera was withdrawn after three performances, subjected to considerable revision, and was produced again on March 29, 1806. The overture was also revised; the results we have as the Leonore Overture No. 3. This composition is in sonata-allegro form, and like its predecessor, the Leonore No. 2, contains the dramatic trumpet call which in the opera, announces the approach of Don Fernando, Minister of State, who arrived just in time to avert the murder of Florestan by Pizarro, overseer of the prison. Florestan and his devoted Leonore were reunited.

The Overture No. 3 begins with an *adagio* introduction based on the lyrical melody which appears at the beginning of the second act of the opera, when Florestan, in prison, bemoans his ill fortune. The music gradually becomes more agitated as it leads to the syncopated first theme of the main body of the piece which is marked *allegro*, 2-2 time, C major. The second theme appears in a more relaxed motion in E major. After an extensive development section, the off-stage trumpet calls interrupt the action, and there appears the motive of thanksgiving which, in the opera, follows the dramatic movement when Leonore saves her husband, Florestan, from Pizarro's dagger. Then, the music of the Overture continues its own course, independent of the operatic program, and follows the plan of sonata-allegro form with a complete recapitulation of the two principal themes. An extensive coda concludes the work.

ARRAND PARSONS

Symphony No. 5, D major ("Reformation"), Op. 107 . . . FELIX MENDELSSOHN-BARTHOLDY

Mendelssohn began the composition of his "Reformation" symphony in England in the autumn of 1829, and completed it in Berlin in April, 1830. The following month, writing to his sister, Fanny, from Weimar (where he was visiting Goethe) he said: "I am having it copied here, and will forward it to Leipzig—where perhaps it may be performed—with strict injunctions to them to give it into your hands as quickly as possible. Find out what will be the best name for it—'Reformation Symphony,' 'Confession Symphony,' 'Symphony for a Church Festival,' 'Juvenile Symphony,' or anything you like.

Mendelssohn's symphony did not, however, find a performance during the Augsburg celebrations. There was considerable social unrest in 1830. A revolution broke out at Paris in July; there was one also in Brussels, and another in Warsaw. There was unrest, too, in Germany, some of it concerned with differences between the two great religious parties—the Catholics and Protestants. Mendelssohn resolved to postpone the production of his Reformation symphony until a more propitious time.

The first performance was given at Berlin in the hall of the Singakademie, for the benefit of the fund for the widows of orchestral players, November 15, 1832. The work was performed from manuscript under the direction of its composer. The orchestral score and parts of Mendelssohn's symphony were not printed during the composer's lifetime, for they did not appear until 1868. This was due, it would seem, to the fact that Mendelssohn, piqued at the coolness with which his symphony had been received, wished neither publication nor further performances of it.

Two features of the Reformation symphony demand some attention. One is the use made by Mendelssohn of the Dresden Amen, a motive which also was employed by Richard Wagner in his *Parsifal*. The music belongs both to the Lutheran and Catholic liturgies, and was particularly employed in the Dresden churches, where it is practically certain that both Mendelssohn and Wagner heard it. There has been some controversy as to the significance of the Dresden Amen in the "Reformation" symphony—some authorities holding that Mendelssohn introduced it as a symbol of the Roman Catholic church. Others, pointing to the text, *et cum spiritu*, and *Mit deinen Geiste* (the same respectively in the Catholic and Evangelical version), maintain that Mendelssohn employed the motive to typify the Spirit of God. The other feature concerns the use of Luther's hymn, "Ein' feste Burg is unser Gott" ("A stronghold sure is our God").

FELIX BOROWSKI

Le Sacre du printemps IGOR STRAVINSKY

Stravinsky composed *The Rite of Spring* during 1912 and 1913. The first performance was given by Serge Diaghilev's Ballet Russe on May 29, 1913, at the Théâtre des Champs Elysées in Paris. Pierre Monteaux was the conductor of the ballet performance and, some months later, on April 15, 1914, he also conducted the first concert presentation of the work.

The idea of *The Rite of Spring* first came to Stravinsky as he was completing the composition of *The Fire Bird* (1910) in St. Petersburg. Writing in his autobiography of 1936, he reports: ". . . I had a fleeting vision which came to me as a complete surprise, my mind at the moment being full of other things. I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of the *Sacre du printemps*." The score bears the subtitle "Pictures of Pagan Russia."

The excitement and near rioting stirred up at the first performance of the ballet are now well known; it was certainly one of the most clamorous musical events, from the audience participation, in history. And, without doubt, the work itself has come to be a landmark in the history of music; few single works have made the impact and have had the influence on subsequent generations of this piece, in which are found the elevation of rhythm to a dominating structural position, the freeing of traditional harmonic elements in the abstracting of sonorities, and the fragmentation melodic elements. Stravinsky revised the score in 1948.

The score of the *Rite* is divided into two parts, "The Adoration of the Earth" and "The Sacrifice," with a total of thirteen sections, all played without interruption.

THE ADORATION OF THE EARTH. Seven sections make up the first part of the ballet. An Introduction, beginning in a slow tempo, presents a bassoon solo in a high register. The texture of the music gradually increases in fullness and intensity until a climax is reached; there is a brief reminder of the opening bassoon melody. The melody is derived from a Lithuanian tune, and as Roman Vlad, in his book on Stravinsky (1960) has indicated, its opening notes, with its "astringent sounds take us back suddenly to the atavistic remoteness of a prehistoric world."

The Harbingers of Spring—Dance of the Adolescents is the first dance movement. It begins with repetitions of a chord consisting of a simple E-major chord combined with a dominant seventh chord on E-flat, and brought to rhythmic life by vivid changes in time. This chord, rhythmically repeated, was apparently the first inspiration Stravinsky had for the ballet; it plays a significant role in the harmonic language, and from it are derived the melodic fragments which are used.

The Abduction begins without any pause; the tempo is *presto*.

For the beginning of the *Spring Rounds* the tempo changes drastically, to a *tranquillo*, in which trills in the flutes serve as background for the folk song-like melody in the clarinets. This brief *tranquillo* section is a prelude to the extended *sostenuto e pesante* (sustained and heavy) section; here, to a swaying accompaniment, appears the melody of the *Dance of the Adolescents*. The tranquil introductory material returns to conclude the dance and lead into the fifth section.

The Games of the Rival Towns begins with a sudden change to *molto allegro*, emphasized by the marked use of timpani and brass. *The Procession of the Wise Men*, a short but wildly rhythmic motion for the full orchestra, ends abruptly and a long pause prepares for the final dance of the first part. Called the *Dance of the Earth*, this dance presents a strong rhythmic syncopation which culminates in a veritable vortex of orchestral sound.

THE SACRIFICE. The second part of the ballet contains six sections. The first, an Introduction, begins quietly *largo*, and evokes an eerie atmosphere; it introduces the fragment of melody which is used in the second section, the *Mysterious Circles of the Adolescents*. The tempo gradually increases and, at the *Glorification of the Chosen One* it becomes fast (*vivo*), and the patterns take on a violent motion.

With a sudden cessation of the rhythmic motion, the new and short section begins, the *Evocation of the Ancestors*. With the beginning of the regular pulsations of the timpani, the *Ritual of the Ancestors* begins. The finale, the *Sacrificial Dance of the Chosen One* presents the most complex and furious manipulations of rhythm and harmony for the dance to death of the chosen virgin. The passage has become an historic example of the changes of meters—the time signature changes, occurring with almost each measure, move at a fast and furious pace.

ARRAND PARSONS

UNIVERSITY MUSICAL SOCIETY
INTERNATIONAL PRESENTATIONS—1967-1968

HILL AUDITORIUM EVENTS NOW ON SALE

- FRENCH NATIONAL ORCHESTRA Monday, October 9
EUGENE ISTOMIN, *Pianist*
MAURICE LE ROUX, *Conductor*
Program: Concerto No. 4 for Piano and Orchestra BEETHOVEN
Romeo et Juliette BERLIOZ
Tableau d'expositions MOUSSORGSKY-RAVEL
- HARKNESS BALLET Friday, October 13
Program: Night Song; Feast of Ashes; Zealous Variations (Schubert, Op. 83); and Time
Out of Mind
- VIENNA SYMPHONY Thursday, October 19
WOLFGANG SAWALLISCH, *Conductor*
Program: Symphony No. 6 in C major SCHUBERT
Concerto a ballo ALFRED UHL
Symphony No. 5 in C minor BEETHOVEN
- OLEATA BASQUE FESTIVAL 2:30, Sunday, October 22
Dancers, singers, and instrumentalists combine to provide dances and music of the
Basque country—seven provinces on both sides of the Pyrenees, both in Spain and in
France
- JOSÉ MOLINA BAILES ESPAÑOLES Friday, October 27
Program of Spanish songs and dances, including folk, classical, and flamenco
- "CARMINA BURANA"—opera by Carl Orff (8:00) Sunday, October 29
Expo '67 Production with Les Ballets Canadiens
Program also includes two ballet numbers—Divertissement (Glazounov); and Suite
Canadienne.
- CHRISTA LUDWIG, *Mezzo-soprano* Tuesday, October 31
Program includes songs by Mahler, Schumann, Brahms, Wolf, and Strauss.
- YOMIURI JAPANESE ORCHESTRA Friday, November 10
ARTHUR FIEDLER, *Conductor*
Program: Overture to "Semiramide" ROSSINI
Piano Concerto No. 2, F minor, Op. 21 CHOPIN
Symphony, Op. 25 PROKOFIEFF
Selections from "West Side Story" BERNSTEIN
Suite from "Gaiete Parisienne" OFFENBACH
- NOTE: All programs begin at 8:30 P.M. unless otherwise indicated.

Messiah

GEORGE FREDERICK HANDEL

December 1 and 2, 8:30; December 3, 2:30

In Hill Auditorium

ELISABETH MOSHER, *Soprano*

WALDIE ANDERSON, *Tenor*

HUGUETTE TOURANGEAU, *Contralto*

ARA BERBERIAN, *Bass*

UNIVERSITY CHORAL UNION

MEMBERS OF THE INTERLOCHEN ARTS ACADEMY ORCHESTRA

MARY MCCALL STUBBINS, *Organist*; MARILYN MASON, *Harpsichordist*

LESTER MCCOY, *Conductor*

Tickets: \$2.50—\$2.00—\$1.50—\$1.00 (On sale October 10).

THE UNIVERSITY MUSICAL SOCIETY, Burton Tower

(Hours: Mon.—Fri., 9 to 4:30; Sat., 9 to 12 A.M.)

Telephone: 665-3717