

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

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First Concert

Eighty-ninth Annual Choral Union Series

Complete Series 3585

Forty-first program in the Sesquicentennial Year of The University of Michigan

Chicago Symphony Orchestra

JEAN MARTINON, *Conductor*

SUNDAY AFTERNOON, OCTOBER 1, 1967, AT 2:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

"Ciaccona" BUXTEHUDE-CHÁVEZ

Concerto for Trumpet in D major TELEMANN

Adagio

Allegro

Grave

Allegro

ADOLPH HERSETH, *Trumpet*

Symphony No. 7 (world première) ROGER SESSIONS

(Commissioned by The University of Michigan for its Sesquicentennial Year)

Allegro con fuoco

Lento e dolce

Allegro misurato—Tempo 1, ma impetuoso; Epilogue: Largo

INTERMISSION

Suite, *Nobilissima visione* HINDEMITH

Introduction and Rondo

March and Pastorale

Passacaglia

La Valse RAVEL

A R S

L O N G A

V I T A

B R E V I S

PROGRAM NOTES

"Ciaconna" (transcribed by Carlos Chávez) . . . DIETRICH BUXTEHUDE

The Ciaconna, or Chaconne, which is identical with the Passacaglia, originated as a device in which a passage was continually repeated in a composition, usually in the same part. It should also be pointed out that the Chaconne was used as a dance form, more particularly in the theater. The Chaconne that is performed on this occasion is a transcription for orchestra by Chávez of one originally composed for organ by Dietrich Buxtehude. The work, in E minor, is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, five kettledrums and strings.

FELIX BOROWSKI

Concerto for Trumpet in D major GEORG PHILIPP TELEMANN

George Philipp Telemann (1681-1767), a contemporary of Bach and Handel, was a renowned figure in the musical life of his time, in his way as famous as Handel in his, and far more widely known than Bach. He was a most prolific composer, and contributed to every form of music; his reputation, high during his life, suffered in later periods, and at one time during the modern revival of interest in Baroque music (during the rediscovery of Bach) it was fashionable to regard Telemann as an industrious turner-outer of mechanically conceived music of little worth. A more balanced view obtains today, and Telemann is recognized as a fine craftsman whose knowledge of musical styles current in his day was international in scope.

For the Trumpet Concerto Telemann adopts the four-movement form of the *sonata da chiesa*, thus following Corelli instead of his more usual model Vivaldi. The work is scored for solo trumpet, two violins, and basso continuo, and might well be performed as a piece of chamber music, with only a single instrument on each of the two violin parts.

The opening *Adagio* is like the first movement of one of Corelli's solo sonatas in the church sonata style; the violins form a background of repeated chords above which the trumpet has a lyrical melody not unlike that for a solo violin in a Corelli sonata. In the second movement, however, there is real concerto alteration between the strings and the solo trumpet, and the latter has passages of great brilliance which show off its agility in rapid figurations.

The *Grave* is again in the style of a trio sonata, the trumpet being silent; as is usual in third movements in late Baroque church sonatas, the rhythm is that of a sarabande. Concerto style reappears in the last *Allegro*; the movement is fugal, and the themes are typical trumpet themes. Toward the end one is strongly reminded of Vivaldi once more, and thus of Bach, and the conclusion is like that of the *Second Brandenburg Concerto*, with the trumpet below the violins on the third of the final chord.

JOHN F. OHL

Symphony No. 7 ROGER SESSIONS

The Seventh Symphony of Roger Sessions was written in celebration of the one hundred fiftieth anniversary of the University of Michigan. It is being performed for the first time on this occasion. The score is dedicated to Jean Martinon, who is conducting the première performance here in Ann Arbor with the Chicago Symphony Orchestra and will later conduct performances in Orchestra Hall, Chicago.

The Seventh Symphony was composed in Princeton, New Jersey, and in Berkeley, California, between December 1966 and July 1967; the former is the composer's home, the latter his place of residence during the 1966-1967 academic year as Ernest Bloch Professor at the University of California.

The composer has very kindly written the following about his new symphony on the occasion of this first performance:

"My Seventh Symphony, commissioned by The University of Michigan and written in celebration of the 150th anniversary of the University's founding, was composed mainly during the winter and spring of 1966-67; the orchestral score was completed in July of this year. The principal ideas had been in my mind for some time before that, however. As with nearly all of my larger works, the Symphony took shape slowly at the beginning, and proceeded faster and faster as the work progressed.

"This symphony is somewhat longer than No. 5, finished in the first days of January

1964, and No. 6, finished in July 1966; but it is shorter than my first four, which were written at intervals between 1926 and 1958. The difference in length, however, does not imply a smaller design, but rather a greater concentration of style in my later works. Like all of my other symphonies except No. 3, which consists of four movements—possibly No. 2, of which the second movement is a very short intermezzo—this one consists of three movements; in this case, however, the final movement, *Allegro misurato*, ends with a short, slow Epilogue.

"The term 'Symphony' does not imply, for me, adherence to so-called 'standard forms,' a term with which, for many reasons, I would in any case quarrel, if it is thought to apply to the great classics of the past. The attentive listener to this symphony, as to other works of mine, will certainly be aware of ideas which recur though never in the same context, and never in quite the same guise. These ideas, in fact all of the ideas in the Symphony, are all derived from a pattern of tones which lies at the basis of the whole piece. Such recurrent elements serve the purpose of large musical design—the larger the design, the plainer the recurrence must be. In my later music—that of the last thirty-five years or so—this element of recurrence almost never takes the form of literal repetition; the recurrent elements, though always recognizable as such, are constantly varied, according to both the immediate context and the musical moment as related to the whole. The term 'Symphony' as I have used it, denotes simply a large orchestral work in which the major contrasts are organized on broad lines.

"The above statements do not imply any dogmatic attitude on my part, but are intended simply as a clue to the listener who is hearing my music for the first time. Naturally, it is only the music itself, its character, its movement, and its gesture that are of real importance to the listener, and these can be apprehended only from the music itself."

The three movements of the Seventh Symphony require a large orchestra, given as follows: piccolo, two flutes (second also alto flute in G); two oboes, English horn; clarinet in E-flat, two clarinets in B-flat, bass clarinet; two bassoons, contrabassoon, four horns, three trumpets in B-flat, three trombones, tuba; timpani; and a battery of percussion including whip, maracas, wood-block, snare drum, military drum, Provencal drum, bass drum, Chinese drum, tambourine, cymbals, suspended cymbal, tam-tam; xylophone (also marimba), vibraphone (also Glockenspiel); piano, harp; strings.

One of the leading and most influential composers America has produced, Roger Sessions joined the composition faculty of the Juilliard School of Music in September 1965, following his retirement as professor of music at Princeton University. In 1964, following three and a half years of intensive work, he attended the première of his opera *Montezuma*, produced by the West Berlin German Opera on April 19. He is currently engaged in the composition of Symphony No. 8. For the academic year 1967-1968 he has accepted the lectureship at Harvard University as Norton Professor of Poetry.

Suite, "Nobilissima visione" PAUL HINDEMITH

Hindemith composed the ballet *St. Francis: Choreographic Legend in One Act and Five Scenes* in 1937. Written for the Ballet Russe de Monte Carlo, it was first performed, with choreography by Leonide Massine, at the Drury Lane Theater in London, July 21, 1938. An orchestral suite, called *Nobilissima visione*, was taken from the ballet and first performed in Venice in September 1938.

The Suite from *St. Francis, Nobilissima visione*, requires an orchestra consisting of the following: two flutes, oboe, clarinets and bassoons, four horns, two trumpets, three trombones, a tuba, timpani, percussion and strings.

The composer has written: "The introduction consists of that part of the original music during which the hero of the action (Franziskus) is sunk in deep meditation. The Rondo corresponds to the music in the stage score for the mystic union of the Saint to Mistress Poverty, the scene having been inspired by an old Tuscan legend. The music reflects the blessed peace and unworldly cheer with which the guests at the wedding participate in the wedding feast—dry bread and water only.

"The second movement pictures the march of a troop of medieval soldiers. First heard but distantly, their gradual approach is observed. The middle portion of this movement suggests the brutality with which these mercenaries set upon a traveling burgher, and rob him.

"The third and closing movement, Passacaglia, corresponds to the portion of the ballet score representing the dance Hymn to the Sun. Here all the symbolic personifications of heavenly and earthly existence mingle in the course of the different Variations through which the six-measure-long theme of the Passacaglia is transformed. In the ballet, this closing piece bears a special title borrowed from a chapter heading in an old version of the *Cantique du soleil*, which reads: *Incipiunt laudes creaturarum*."

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 ESPANOLES** 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