

The University Musical Society

of
The University of Michigan



Presents

FRANCO GULLI, *Violinist*

and

ENRICA CAVALLO, *Pianist*

MONDAY EVENING, NOVEMBER 17, 1969, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Sonata in E minor, No. 2, Op. 36a BUSONI
Langsam
Presto
Andante piuttosto grave
Andante con moto

INTERMISSION

Sonata DEBUSSY
Allegro vivo, intermède
Fantasque et léger, finale
Très animé

Divertimento (inspiré par la muse de Pierre Tchaikovsky) STRAVINSKY
Sinfonia
Danses Suisses
Scherzo
Pas de deux

PROGRAM NOTES

by FRANCO GULLI

Sonata in E minor, No. 2, Op. 36a FERRUCCIO B. BUSONI

Although Ferruccio Busoni's fame as a pianist has almost become legendary, the same would certainly not be said about his work as a composer. Really the knowledge of his musical world is limited still nowadays to a small group of militant musicians and musicologists.

Up until a few years ago, Busoni was known principally for his admirable transcriptions of some of Bach's works. These transcriptions, which were even opposed by some extremely academic and falsely "purist" criticism, especially in the period immediately following Busoni's death, offer us the clue to a close comprehension of the Maestro's inner world, to his gigantic outlook on what the becoming of music would be.

He was born at Empoli, in Tuscany, but he had middle-European blood in his veins on his mother's side. After beginning his career as a pianist in such a promising way that made Anton Rubinstein exclaim: "Busoni is the greatest of us all!" it was in Germany that he got the possibility of knowing and absorbing the great heritage of Romanticism and of the people who developed it to its extreme consequences: I mean here artists as Scriabin, Mahler, Schoenberg.

There is no reason for discussing here the philosophical motives of Busoni's theatrical works. Just to remain within the limits of his instrumental production, I will mention here two works for piano that seem to give a good résumé of Busoni's musical ideals: the "Toc-cata" and the "Contrapuntal Fantasy" of which there is an excellent recording by Egon Petri who was Busoni's most preferred student and follower for interpretation.

Of the two sonatas for violin and piano, the one on this evening's program is a sort of milestone in Busoni's creative production. It is said the Maestro loved to consider it as his main work, the vital substratum of his impulse towards the future, partially released from the tradition and yet also drawing on it for the construction of his greatest works. The Sonata in E minor, which was written between 1898 and 1899, appears to be a great, free fresco made up of one movement which is divided into four principal sections. The first movement (*Langsam*) has the character of a rhapsody and is built upon two main themes which follow the piano introduction. The following *Presto*, strongly rhythmic and energetic, leads into a delicate melody played by the violin in the high register. The following *Andante piuttosto grave* can be considered as a movement of transition, where themes from the previous *Presto* are mixed with some anticipations of the fourth part of the Sonata. This last one is made up of a series of variations on Bach's Choral: "Wie wohl ist mir."

The six variations following the *Andante con moto* (theme) show us Busoni's skillfulness in moulding the harmonic and contrapuntal construction, always straining towards newer solutions.

The *Allegro deciso un poco maestoso*, the last variation, is appeased little by little into a calmer movement *apoteotico* (as Busoni himself suggests), where some hints of the main theme are to be found, and the Sonata ends in the same austere atmosphere of the beginning.

Sonata CLAUDE DEBUSSY

It was in the middle of the World War I, in 1915, that Claude Debussy decided to write a series of six sonatas for different instruments and dedicated the work to his wife. On the title page is written: "Six Sonates pour divers instruments, composées par Claude Debussy, musicien français."

He was allowed to complete only three of the planned Sonatas, however: the one for 'cello and piano, the one for flute, harp, and viola, and the one for violin and piano.

The Sonata for violin and piano represents therefore Debussy's last complete work and holds fast to his own proud words, when he said, justifying his going back to the forms, as a true "musicien français": "We find again our freedom, our forms: as we have invented them for the most part, it is right to keep them . . . we must dare the reproach of being superficial."

The Sonata, a masterpiece among the works for violin and piano, is much too well known and it does not require here a formal analysis. I think it is more interesting to notice the way of showing the many-sided possibilities of a string instrument through pizzicato and glissando and the extraordinary sound balance between piano and violin.

Divertimento (inspiré par la muse de Pierre Tchaikovsky) IGOR STRAVINSKY

1909 was a very important year to Igor Stravinsky, when he met Serge Diaghilev, the founder of the first company of the "Russian Ballets," and formed a partnership with him that lasted twenty years. In fact a remarkable part of Stravinsky's production in that period is rendered in the form of ballets: "L'oiseau de feu" in 1910, "Petrouchka," in 1911, "Sacre de printemps," in 1913.

In 1927 Ida Rubinstein ordered from him a ballet that should be inspired by some music of Tchaikovsky, an artist to whom Stravinsky always showed a deep admiration. It was because of the spirit that enlivened Tchaikovsky's music that Stravinsky chose as a subject for his ballet Andersen's tale "The Virgin of the Glaciers."

It was so that "Le Baiser de la fee" came into being. From this ballet, as from other similar works, Stravinsky arranged a Suite for Orchestra and we must wait for him to meet the violinist Samuel Dushkin (to whom he later dedicated the "Concerto for violin" and the "Duo concertante" for violin and piano) to have a transcription of the Suite into the "Divertimento" for violin and piano, which is on the program this evening.

1969—INTERNATIONAL PRESENTATIONS—1970

- NHK SYMPHONY ORCHESTRA, JAPAN . . . Tuesday, November 25
HIROYUKI IWAKI, *Conducting*
Program: Bugaku TOSHIRO MAYUZUMI
Concerto for Violin and Orchestra KHACHATURIAN
Symphony No. 5 in E minor, Op. 64 TCHAIKOVSKY
- †NEW YORK PRO MUSICA Monday, January 12
- *NIKOLAIS DANCE COMPANY Wednesday, January 21
- MUSIC FROM MARLBORO Wednesday, January 28
- JOAN SUTHERLAND, *Soprano*, with
RICHARD BONYNGE, *Pianist* Friday, January 30
- JEAN-PIERRE RAMPAL, *Flute*, and
ROBERT VEYRON-LACROIX, *Keyboard* Thursday, February 5
- VLADIMIR ASHKENAZY, *Pianist* Monday, February 9
- “BARBER OF SEVILLE” (Rossini)—
Canadian Opera Company Saturday, February 14
- DANZAS VENEZUELA Tuesday, February 17
- †ANDRES SEGOVIA, *Classical Guitarist* Thursday, February 19
- PHAKAVALI MUSICIANS AND DANCERS, from Bangkok Monday, March 2
- ROYAL WINNIPEG BALLET 2:30, Sunday, March 15

* Lecture-demonstration, January 20, 8:30. Admission \$1.00 (As part of a 3-day residency presented with the support of the Michigan State Council for the Arts.)

† Standing room only.

Messiah

GEORGE FREDERICK HANDEL

December 5 and 6, 8:30; December 7, 2:30

In Hill Auditorium

THE UNIVERSITY CHORAL UNION

MEMBERS OF THE INTERLOCHEN ARTS ACADEMY ORCHESTRA

JANICE HARSANYI, *Soprano* WALDIE ANDERSON, *Tenor*
ROSALIND HUPP, *Contralto* ROBERT OLIVER, *Bass*
MARY MCCALL STUBBINS, *Organist* CHARLES FISHER, *Harpsichordist*
DONALD BRYANT, *Conductor*

Tickets: \$3.00—\$2.50—\$2.00—\$1.50

All programs begin at 8:30 unless otherwise indicated.

UNIVERSITY MUSICAL SOCIETY

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Office Hours: Mon. thru Fri. 9 to 4:30, Sat. 9 to 12 (Telephone 665-3717)