

The University Musical Society

of
The University of Michigan



Presents

L'ORCHESTRE NATIONAL DE LA RADIO DIFFUSION TÉLÉVISION FRANÇAISE

JEAN MARTINON, *Musical Director*

MONDAY EVENING, OCTOBER 12, 1970, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

National Anthems—

Star-Spangled Banner and *Marseillaise**

Symphony No. 4 in D minor, Op. 120 SCHUMANN
Andante; allegro
Romanza
Scherzo
Finale: largo, allegro
(played without pause)

“Till Eulenspiegel’s Merry Pranks,” Op. 28 STRAUSS

INTERMISSION

Ballet, “Cydalise” PIERNÉ

“La Valse”—A Choreographic Poem RAVEL

*University Choral Union.

Note—This is the fourth appearance of the L’Orchestre National Français
in the Choral Union Series since 1948.

Recordings: Angel, Nonesuch, Scraphim, EMI, Deutsche Grammophone, and Erato
*Tour of the Orchestra made possible with the aid of the French Association for
Artistic Action, and by arrangement with the French Government.*

PROGRAM NOTES

by PAUL AFFELDER

Symphony No. 4 in D minor, Op. 120 ROBERT SCHUMANN

On May 31, 1841, Clara Schumann wrote in the joint diary kept by her and her husband: "Robert began yesterday another symphony, which will be in one movement and yet contain an *Adagio* and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us; Robert cannot be happier in the composition than I am when he shows me such a work."

But Schumann was not altogether happy with his new symphony, which he completed and presented to Clara on her birthday, September 13. His First—or *Spring*—Symphony had appeared the preceding January, shortly after he and Clara were married. The D-minor Symphony, which followed, still shows signs of the joy he felt on having finally won her hand. But this work was very coolly received at its première, which took place at a Gewandhaus Concert in Leipzig, conducted by Ferdinand David, on December 4, 1841. Schumann offered it for publication two years later as his "Second Symphony, Op. 50," but without success, and the score ultimately fell into the hands of Johannes Brahms.

No more was heard of the D-minor Symphony until 1851, when Schumann made certain revisions in the score and did a considerable amount of reorchestrating. In the meantime, however, he had composed his Symphonies in C major, Op. 61, in 1846, and E-flat major (*Rhenish*), Op. 97, in 1850. Consequently, when this revised version of the D-minor Symphony was published in 1851, it became the Symphony No. 4, Op. 120. The composer himself conducted the work for the first time in its new form at a concert of the Allgemeine Musikverein in Düsseldorf on March 3, 1853, and this time it met with a most favorable reception. It is in this revised form that the symphony is always played today.

Schumann first called this symphony a "symphonic fantasia," and when it finally was published it bore the title, *Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement*. The four movements of the work, then, are meant to be played without pause, which was rather a novelty in Schumann's day. But the composer has given the symphony much greater unity than that. The theme of the Introduction is heard again as the middle section of the *Romanze* and again as the trio—or contrasting middle section—of the Scherzo, while a theme from the first *Allegro* figures as a harmonic underlay in the Scherzo and as the basis for the principal subject of the Finale. Closer examination of the score will reveal other thematic relationships, but the ones mentioned will serve as a rough guide to the listener.

"*Till Eulenspiegel's Merry Pranks*," Op. 28 RICHARD STRAUSS

Richard Strauss completed *Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner—in Rondo Form* (to give the work its full title) in Munich in May, 1895, and it was first heard at a concert of the Gürzenich Orchestra, Franz Wüllner conducting, in Cologne on November 5 of that year.

Strauss based his work on a story by Dr. Thomas Murner, which was published in Strasbourg in 1519. Murner, in turn, based his tale on actual historical fact, for there really was a Till Eulenspiegel. In the town of Mölin, near Lübeck, is a tombstone with this inscription on it: "This stone no one should lift up. Here is buried Eulenspiegel. Anno Domini MCCCCL." Also engraved in the stone is an owl with a mirror clutched in its claws (the English translation of *Eulenspiegel* is *Owlglass*).

According to his custom, Strauss at first refused to put in writing any programmatic suggestions for *Till Eulenspiegel*. "It is impossible for me to furnish a program to *Eulenspiegel*," he said, "were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might then give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *Eulenspiegel* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he

has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a rogue has offered them."

Later, however, the musical analyst, Wilhelm Mauke, prevailed upon Strauss to make these notations on his copy of the score of *Till Eulenspiegel*: "Once upon a time there was a *Volksnarr*; Named Till Eulenspiegel; That was an awful hobgoblin; Off for new pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a mouse-hole; Disguised as a pastor, he drips with unction and morals; Yet out of his big toe peeps the rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as a cavalier pays court to the girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of justice; He still whistles to himself indifferently; Up the ladder! There he swings; He gasps for air, a last convulsion; The mortal part of Till is no more."

Ballet, "*Cydalise*" GABRIEL PIERNÉ

The charming ballet of Gabriel Pierné, *Cydalise et le Chèvre-Pied*, on a theme by Robert de Flers and Gaston Caillaud, has a gracefulness which is typically French. The variety and unexpectedness of the tempi and the delicate poetry which bathes the entire scene combine to make it a success which has been unanimously recognized.

The story imagines that Cydalise, a dancer at the Opéra, has been sent for to dance in a princely fête at Versailles. M. René Dumesnil sums it up thus: "her carriage is crossing a clearing at the moment when a group of young fauns and nymphs is gathered there for their lessons on the Pan pipes and in the dance. The young satyr, Styrax, is being punished. He is tied to the trunk of a tree. A nymph takes pity on him and lingers behind her companions to untie him. He takes advantage of his freedom by hiding in the costume trunk at the moment the carriage of Cydalise is passing. In the second scene he emerges from it during a rehearsal of the ballet and dances as only a young satyr knows how. In the third he is reunited in her room with the lovely Cydalise, who is disturbed as he is himself. But he hears the mysterious voices of the forest; the inspiration of Pan has faded, and his companions are coming to seek him. A look of farewell—and perhaps of regret—at the pretty mortal who is half asleep, and he departs."

"*La Valse*," A Choreographic Poem MAURICE RAVEL

Ravel composed *La Valse* in 1920 at the suggestion of Sergei Diaghilev, who wished to have an "Apotheosis of the Waltz" to make into a ballet for the Russian troupe. When Ravel showed him the music, however, he did not find it to his liking and told the composer so. As a result, a quarrel ensued, causing permanent estrangement of the composer and the impresario.

La Valse, which has since been transformed into a ballet by several different choreographers, was first played in an arrangement for two pianos by Ravel and the Italian composer-conductor-pianist Alfredo Casella in Vienna in November 1920. In its orchestral dress it was first heard on December 12 of that year at a concert of the Lamoureux Orchestra in Paris, conducted by Camille Chevillard.

Ravel originally called this composition *Wien (Vienna)*, and the score bears the indication "Movement of a Viennese Waltz." There are some who find much irony in this music, as if Ravel were painting a musical picture of nineteenth-century Vienna as seen through the disillusioned eyes of the twentieth century. Included in the music is a traceable quotation from the *Schatz-Walzer* from the younger Johann Strauss' operetta *The Gypsy Baron*.

Casella described *La Valse* as "a sort of triptych: a) The Birth of the Waltz—The poem begins with dull rumors, as in *Rheingold*, and from this chaos gradually takes form and development; b) The Waltz; c) The Apotheosis of the Waltz."

On the score is printed the following description, written by Ravel himself: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth, fortissimo. An Imperial Court about 1855."

1970 — INTERNATIONAL PRESENTATIONS — 1971

CHORAL UNION SERIES—Remaining Concerts

Hill Auditorium

MELBOURNE SYMPHONY ORCHESTRA Saturday, October 24

WILLEM VAN OTTERLOO, *Conductor*

Program: In recognition of the 25th anniversary of the United Nations:
Sun Music III Peter Sculthorpe
Four Psyche Fragments Franck
John McCollum, Tenor, and 90 singers from the
University Choral Union
Symphony No. 5 Beethoven

LOS ANGELES PHILHARMONIC ORCHESTRA . . Saturday, November 7

ZUBIN MEHTA, *Conductor*

EMIL GILELS, *Pianist* Wednesday, November 18

“ORPHEUS IN THE UNDERWORLD” (Offenbach)—

Canadian Opera Company Saturday, January 9

BEVERLY SILLS, *Soprano* Saturday, January 30

ISAAC STERN, *Violinist* 2:30, Sunday, February 21

MENUHIN FESTIVAL ORCHESTRA Wednesday, March 10

YEHUDI MENUHIN, *Conductor and soloist*

MSTISLAV ROSTROPOVICH, *Cellist* Monday, March 15

Tickets: \$7.00—\$6.50—\$6.00—\$5.00—\$3.50—\$2.50

DANCE SERIES

Hill Auditorium

PENNSYLVANIA BALLET COMPANY Saturday, October 17

MARTHA GRAHAM AND DANCE COMPANY Monday, October 26

BAYANIHAN PHILIPPINE DANCE COMPANY . . Saturday, November 21

ALVIN AILEY AMERICAN DANCE THEATER . . . Friday, February 12

Lecture-demonstration Thursday, February 11. Tickets: \$1.00.

Season ticket subscribers to the Dance Series will receive complimentary admission.

SIBERIAN DANCERS AND SINGERS OF OMSK Saturday, March 27

(In place of the Ballets Canadiens, whose entire U. S. tour has been cancelled)

Season Tickets: \$17.50—\$15.00—\$12.50—\$10.00—\$7.50

Single Performances: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00

CHAMBER ARTS SERIES

Rackham Auditorium

PAUL KUENTZ CHAMBER ORCHESTRA OF PARIS . Thursday, October 15

Program: Concerto No. 13 for Organ Handel
Concert a quatre Charpentier
Concerto for Organ Haydn
Symphonie Concertante for Violin and Cello J. C. Bach
Sinfonia from Cantata No. 169 J. S. Bach
Prelude (Genesis) Jacques Charpentier

SOLISTI DI ZAGREB Wednesday, November 4

MOSCOW TRIO Friday, November 13

ELAINE SHAFFER, *Flutist*; and

HEPHZIBAH MENUHIN, *Pianist* Monday, January 19

FESTIVAL WINDS Tuesday, February 2

GUARNERI STRING QUARTET Thursday, February 25

MUNICH CHAMBER ORCHESTRA Friday, March 12

HANS STADLMAIR, *Conductor*

Tickets: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00

All programs begin at 8:30 P.M. unless otherwise indicated.