

The University Musical Society

of
The University of Michigan



Presents

PRAGUE SYMPHONY ORCHESTRA

JINDRICH ROHAN *conductor*

THE FESTIVAL CHORUS OF THE UNIVERSITY CHORAL UNION

DONALD BRYANT, *Director*

SUNDAY EVENING, FEBRUARY 27, 1972, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Vox Clamantis—Symphonic Movement for Three Trumpets
and Orchestra PETR EBEN

Czech Song—Cantata for Mixed Chorus and Orchestra BEDŘICH SMETANA

THE FESTIVAL CHORUS
DONALD BRYANT, *Conducting*

INTERMISSION

Symphony No. 5 in F major, Op. 24 ANTONIN DVOŘÁK
Allegro, ma non troppo
Andante con moto
Allegro scherzando
Allegro molto

PROGRAM NOTES

by

PAUL AFFELDER

Vox clamantis, Symphonic Movement for Three Trumpets and Orchestra PETR EBEN

Petr Eben spent his youth in the ancient and historic city of Krumlov in southern Bohemia, where he began the study of piano and organ. His studies were interrupted by the Nazi occupation of Czechoslovakia. First, he was banned from attending school; then, at the age of fifteen, he was sent off to the concentration camp at Buchenwald. When his homeland was liberated in 1945, he returned to study cello, piano, organ, and composition at the Academy of Musical Art in Prague. Though today his first love is composition, he also lectures on music at Charles University and remains very active as a pianist, performing at chamber music concerts and on television, where he has revealed his ability to improvise.

Eben's compositions are many and varied. They include choral works, large and small, concerti for organ and piano, chamber music for both strings and winds, solo works for organ and piano, sacred music, instructional pieces for children, and song cycles, for which he has won particular distinction. As a creative musician, he does not indulge in self-serving experiments. While he maintains strong ties to tradition, he also has his own equally strong individuality of style, achieved through the use of polyphony, dissonant harmony and expressive, motoric rhythms.

Czech Song, Cantata for Mixed Chorus and Orchestra BEDŘICH SMETANA

Through his operas, his symphonic poems, his choral works and his shorter pieces for piano, Smetana did much to bring a new national musical idiom to his native Bohemia.

Smetana did not compose any Czech choral music until 1860. In March of that year, during the period when he was living and working in Göteborg, Sweden, he received a letter from Prague from his former pupil, Ludevít Procházka, requesting a four-part male chorus for inclusion in a collection which he was editing entitled *Zboj*.

From the material sent by Procházka, Smetana selected a text by the patriotic priest and revivalist, Jan Jindřich Marek, and in June 1860 set it to music as *Czech Song*, a cantata for unaccompanied male choir. Unfortunately, however, his inexperience in setting Czech words led to a certain awkwardness of style. According to Smetana's most recent biographer, Brian Large, there were also some musical inaccuracies: the tenor line was written an octave too high, while the bass parts also went beyond the normal vocal range. This first version of the *Czech Song* was never published or performed.

Eight years later, Smetana arranged the *Czech Song* for mixed chorus with piano accompaniment; but it had to wait another two years for a first hearing, when it was presented at a morning concert in Prague on May 16, 1870, during the Congress of Mixed Choirs. Even though the cantata met with great success, the composer must have realized then and there that the accompaniment by a lone keyboard instrument was insufficient. Consequently, he resolved to rescore the accompaniment for orchestra, though that project did not come to fruition until 1878.

In its final form as a cantata for mixed chorus and orchestra, the *Czech Song*, Smetana's only choral work with orchestral accompaniment, received its initial performance in Prague on January 4, 1880, at a concert celebrating the fiftieth anniversary of Smetana's first public appearance.

In his biography of Smetana, Brian Large gives this concise description of the *Czech Song*: "An orchestral introduction leads to four separate 'songs': the first, serious, extolling the Czech landscape; the second, a lyrical love song for female voices; the third, a dramatic song for men only; and the finale, a national patriotic song for full chorus which ends with a full-blooded coda recalling the introduction."

THE CZECH SONG

by JAN JINDRICH MAREK

Translation by CARL BRABLEC

A Czech song is sublime
When heard in the church
And lofts the spirit
To the heavens.
A Czech song has a glorious sound
When people sing "Holy," "Holy."

A Czech song flows sweetly
From a maiden's lips
With notes rippling like a brook
Among wild flowers.
A Czech song has a glorious sound
When a girl sings of love.

A Czech song is beautiful
When in chorus sung.
It is the breezes of May swinging
Leaves and branches happily.
A Czech song is beautiful
When in harmony sung.

A Czech song stirs the heart
Smoothly first then with force.
It softly soothes and
Next in woe we're wrapped
Or jokes us into fun.
But it sounds most warmly when
It kindles love of country.

Symphony No. 5 (Old No. 3) in F major, Op. 24 (76) . . . ANTONIN DVOŘÁK

There has been a great deal of confusion over the numbering of the Dvořák symphonies, but the greatest confusion surrounds the one on this program. During the course of its career, it has been known as No. 3, No. 4 and No. 5, and it has also been graced with two opus numbers—24 and 76. Some of the fault lay with the composer himself and some with his publisher Simrock.

Dvořák composed the Symphony in F major between June 15 and July 23, 1875. As yet, he had not achieved any degree of recognition as a creative musician. About the time he began work on this symphony, he applied for the Austrian state grant, an annual stipend that was given to aid young, little known, and needy composers. To support his request, he submitted several compositions which so impressed the committee of selection that he was awarded the grant for five consecutive years. A member of that committee was Johannes Brahms, who was so enthusiastic about Dvořák's work that he introduced him to his Berlin publisher, Fritz Simrock. Thus began a long and fruitful friendship between two great composers and an even longer—though not always friendly—association between Dvořák and Simrock.

In order of composition, the Symphony in F major was the fifth of Dvořák's works in this form. Ten years earlier, in 1865, he had written his Symphony No. 1 in C minor, Op. 3 ("The Bells of Zlonice"), but he believed the work had been lost or destroyed. As a result, he called his Symphony No. 2 in B-flat major, Op. 4, his "Symphony No. 1," and continued numbering in that fashion, so that the autograph score of the F major Symphony is headed "Symphony No. 4, Op. 24." The real First Symphony did not come to light until 1923, nineteen years after Dvořák's death.

The symphony's first movement, *Allegro, ma non troppo*, opens with a quiet theme that has been described as "idyllic." This soon leads to a second theme of a more robust character, almost like a peasant dance. The third theme, a little chromatic figure, is again calmer. There is also a broader, striding fourth theme. All these are developed and recapitulated, though the treatment of them in the recapitulation is somewhat irregular. The movement ends as quietly as it began.

The second movement, *Andante con moto*, begins and ends with a broadly lyrical though somewhat melancholy section, whose theme bears a strong resemblance to the principal subject of Mendelssohn's *Fingal's Cave* Overture. For contrast, there is a slightly more animated, more affirmative middle section. Following the return of the first section, the movement concludes with a bridge passage that leads directly into the third movement, *Allegro scherzando*, whose playful chief theme and rhythmic verve foreshadow the later *Slavonic Dances*. The trio, or contrasting middle section, introduces a new theme and dotted rhythm.

The Finale, *Allegro molto*, is concerned mainly with a theme which the composer presents in several different guises—darkly brooding, tensely dramatic, and joyously exuberant. There is also a subordinate theme of a highly individual, more lyrical nature. The evolution and development of the principal theme mark a great advance in Dvořák's own development as a symphonist. Toward the close of the movement, overall unity is achieved with a reminder of the opening theme of the first movement.

THE FESTIVAL CHORUS

DONALD BRYANT, *Conductor*

NANCY HODGE, *Accompanist*

First Sopranos

Ann Barden
Lela Bryant
Elaine Cox
Linda Fenelon
Cynthia Goodyear
Darlene Gray
Susan Haines
Gladys Hanson
Susan Hesselbart
Leslie Horst
Betsy Johnsmiller
Mary Lage
Carolyn Leyh
Beth Pack
Margaret Phillips
Edith Robsky
Carol Schlarman

Mary Ann Sincok
Karen Smith
Diane Zola

Second Sopranos

Margaret Babineau
Lael Cappaert
Doris Datsko
Donna Folk
Nancy Graser
Alice Horning
Frances Lyman
Cindy Maher
Laurel Beth Ronis
Jo Ann Staebler
Cheryl Thompson
Patricia Tompkins

Sandra Winzenz
Kathy Wirstrom

First Altos

Judith Adams
Marion Brown
Sally Carpenter
Beth Dover
Nancy Karp
Andrea Kelly
Lois Nelson
Susan Palmer
Lydia Polacek
Mary Reid
Christine Swartz
Patricia Taylor
Claudia Tull
Carol Wargelin

Linda Wolpert
Charlotte Wolfe

Second Altos

Elaine Adler
Sandra Anderson
Marjorie Baird
Mary Davidson
Martha Gibiser
Mary Haab
Joan Hagerty
Jayne Hannigan
Elsie Lovelace
Judith McKnight
Beverly Roeger
Kathryn Stebbins
Barbara Tuss
Nancy Williams
Johanna Wilson

First Tenors

Owen Cathy
Timothy Dombrowski
Marshall Franke
Marshall Grimm
Michael Kaplan
Paul Lowry
David Reynolds
Jess Wright

Second Tenors

Martin Barrett
John Burgess
Michael Chateau
Alan Cochrane
Merle Galbraith
Donald Haworth
Thomas Hmay
John Lathrop
Robert MacGregor
Jonathan Miller
Michael Snabes
Alan Weamer

First Basses

Thomas Folk
David Gitterman
Thomas Hagerty
Edgar Hamilton
Jeffrey Haynes
Thomas Hochstettler
Orville Kimball
Klair Kissel
James McDonald
William Magretta
Michael Nowak
Terril Tompkins
Donald Williams

Second Basses

Neville Allen
W. Howard Bond
Gabriel Chin
Oliver Holmes
Gregg Powell
George Rosenwald
Helmut Schick
Wallace Schonschak
Thomas Sommerfeld
Robert Strozier

Remaining Concerts in Hill Auditorium

BOSTON SYMPHONY ORCHESTRA,

WILLIAM STEINBERG, *Conductor* Wednesday, March 15

VIENNA SYMPHONY ORCHESTRA Sunday, March 19

JOSEF KRIPS, *Conductor*

MINNESOTA ORCHESTRA Sunday, April 9

STANISLAW SKROWACZEWSKI, *Conductor*

ANN ARBOR MAY FESTIVAL May 4, 5, 6, 7

The Philadelphia Orchestra, Eugene Ormandy and Thor Johnson, conductors

UNIVERSITY MUSICAL SOCIETY

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