

# The University Musical Society

of  
The University of Michigan

*Presents*

## Budapest Symphony Orchestra

GYORGY LEHEL, *Conductor*

GYORGY SANDOR, *Pianist*

SATURDAY EVENING, NOVEMBER 10, 1973, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### P R O G R A M

- Two Nocturnes for Orchestra . . . . . DEBUSSY  
Nuages (Clouds)  
Fêtes (Festivals)
- Symphony No. 1 in C major, Op. 21 . . . . . BEETHOVEN  
Adagio molto; allegro con brio  
Andante cantabile con moto  
Menuetto, allegro  
Finale: adagio, allegro molto e vivace

### INTERMISSION

- Musica per Orchestra . . . . . SZÖLLÖSY
- Concerto No. 3 for Piano and Orchestra . . . . . BARTÓK  
Allegretto  
Adagio religioso  
Allegro vivace

GYORGY SANDOR

*Deutsche Grammophon and Pathe Marconi Records.*

## PROGRAM NOTES

### Two Nocturnes—*Nuages (Clouds)* and *Fêtes (Festivals)* CLAUDE ACHILLE DEBUSSY

Though Debussy was openly averse to written explanations of his music, and though the score contains no program, he did write this description of the *Nocturnes*:

“The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into the poignant gray softly touched with white. *Fêtes* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm.”

—PAUL AFFELDER

### Symphony No. 1 in C major, Op. 21 . . . . . BEETHOVEN

Beethoven was thirty years of age before he produced his first symphony—a vivid contrast to Mozart, who, at the age of thirty-two, had composed his forty-first. But Beethoven always approached a new form methodically and attempted it only after elaborate preparation. He felt his way with caution, and it took several attempts before he gained real freedom.

Even in his initial symphony the real Beethoven speaks, if not in a sustained tone at least in utterances that are prophetic of a career that was to free music from the fashionable but worn-out patterns of the world. The opening measure of this symphony with its boldly dissonant chord in the key of F, although the movement is in C, and its leading in the course of three measures to a new key of G, is prophetic. The third movement, although referred to as a minuetto, is in reality and in spirit a scherzo, whose speed broke down the formal and antiquated mold of the minuet and established the scherzo found in his subsequent symphonies. This constituted one of his most epoch-making innovations. The C-major Symphony, appearing in the first year of the new century, left the past and faced a new era of emancipated ideas and emotions.

Reminiscent as his first symphonic utterance seems to us today, we must recall that its boldness offended a Leipzig critic who in 1801 characterized it as “confused explosions of a presumptuous effrontery of a young man—a danger to musical art.” Today we have perspective and judge Beethoven by his greatest and most mature works; and in the light of these the C-major Symphony bespeaks the coming-of-age of the symphonic form.

—GLENN D. MCGEOCH

### Musica per Orchestra . . . . . ANDRAS SZÖLLÖSY

András Szöllösy (born in 1921 in Transsylvania) studied at the Budapest Academy of Music with Zoltán Kodály and János Viski. Later he also was a pupil of Goffredo Petrassi at the Accademia di Santa Cecilia in Rome.

Szöllösy's profile as a composer is marked by an extremely strict formal structure which, however, never comes to the forefront, a preference for dramatic contrasts but never through extraneous means—the orchestral palette is always puritanical, and has a variety of musical means of expression. *Musica per Orchestra* was composed in 1973, commissioned by the Budapest Municipal Council, for the 100th anniversary of the unification of Buda, Pest, and Obuda, into Budapest. The composition is a tribute to Szöllösy's master—“In memoriam, Zoltán Kodály.”

The work is in one movement, divided into seven sections constituting a kind of bridge form. The structure is based on a motif consisting of whole tones and semitones, a trait that Liszt's and

Bartók's Hungarian style have in common. The transposed row of the motif adds up to a 12-tone row, but the piece is not serially composed. The sections include *Introduzione*, fast dynamic intensification; *Prima parte principale*, melodic development of the first subject; *Motto*, the first subject played *tutta forza*; *Parte di transizione*, large dynamic recapitulation from the climax; *Seconda parte principale*, harmonic development of the subject; *Ripresa dell'introduzione*, inversion-like return of the introduction, dynamically and melodically, and *Epilogo*, the linking of melodic and harmonic development.

—PETER VARNAI

### Concerto for Piano and Orchestra No. 3 . . . . . BÉLA BARTÓK

When Béla Bartók died in 1945, the world of music lost one of the most distinctive and original creative artists of the twentieth century. During his lifetime, he spent much time and effort collecting the folk music of his native Hungary and separating it from the Gypsy influences which crept into so much of the music that we erroneously consider to be purely Hungarian. He did not merely quote the folk melodies in their original form but assimilated them into his own music in a manner that made it difficult to determine where the folk music ended and the original Bartók began.

Such a work is the Piano Concerto No. 3, Bartók's last composition. He had come to the United States in 1940, a refugee from the ravages of war in his native land. Cut off from the income that European royalties on his music would normally have provided, he suffered here from poverty, lack of appreciation and ill health. Though his health continued to decline, he never stopped composing. He was working on the score of the Third Piano Concerto in his New York apartment right up until the time on September 22, 1945, when he was taken to the hospital, where he died four days later.

At that time the concerto was virtually completed, and it remained only for Bartók's friend and former pupil, the Hungarian-American violist, conductor, and composer Tibor Serly, to apply the finishing touches. The work received its world première at a concert of the Philadelphia Orchestra, Eugene Ormandy conducting, on February 8, 1946, with another friend and former pupil of Bartók's, Gyorgy Sandor, as piano soloist. For that occasion, Serly provided the annotator for the Philadelphia Orchestra with the following notes:

"Béla Bartók wrote four major works during the last four years of his life which he spent here in America. The first was an unaccompanied Sonata for Violin, composed for Yehudi Menuhin. This was followed by the Concerto for Orchestra, commissioned and introduced by the Boston Symphony. The third and fourth works were written simultaneously during the summer of 1945. By this time, Bartók was gravely ill and often in great pain. Of these two works, the Concerto for Piano and Orchestra, his third in this genre, was scored fully with the exception of the last seventeen bars, which were sketched in a kind of musical shorthand used by Bartók. These last seventeen bars were deciphered and scored by his friend and colleague, Tibor Serly.

"Bartók worked feverishly to the very last to complete the Concerto, and it was touching to note that he had prematurely scrawled in pencil the Hungarian word *vege*—the end—on the last bar of his sketch copy as though he were desperately aiming to reach it. On no other score had he ever written the word.

"The Concerto, following the traditional classic form, is in the regulation three movements and is of ideal length—twenty-two minutes. It has the brilliance of the typical virtuoso concerto. Dissonances are resolved to a degree of refinement which seems consonant, a tendency strongly characteristic of all Bartók's last works."

The first movement, *Allegretto*, is in the customary sonata form, and is dominated by what Serly describes as "a clarion-like main subject." The second movement, *Adagio religioso*, is a Bach-like chorale with a "delicately turbulent" contrasting middle section. The final movement, *Allegro vivace*, is a spirited rondo, into which is introduced a complex fugue for contrast. The work ends brilliantly.

—PAUL AFFELDER

## COMING EVENTS

- THE LITTLE ANGELS . . . . . Sunday, 3:00, November 11  
National Folk Ballet of Korea
- TEL AVIV STRING QUARTET . . . . . Wednesday, 8:30, November 14  
with YONA ETTLINGER, *Clarinetist*  
Bartók: Quartet No. 3; Mozart: Clarinet Quintet; Schubert: Quartet in G major, Op. 161
- MODERN JAZZ QUARTET . . . . . Thursday, 8:00, November 15  
(piano, vibraharp, bass, drums)
- MARTINA ARROYO, *Soprano* . . . . . Monday, 8:30, November 19  
Songs by Stradella, Gluck, Handel, Fauré, de Falla
- NARCISO YEPES, *Guitarist* . . . . . Wednesday, 8:30, November 28
- HANDEL'S "MESSIAH" . . . . . Friday, 8:30, November 30;  
Saturday, 8:30, December 1; Sunday, 2:30, December 2  
For over ninety years, the University Choral Union has presented the "Messiah" in celebration of the Christmas season. Donald Bryant conducts the 350-voice chorus, members of the Interlochen Arts Academy Orchestra, and soloists RUTH FALCON, *soprano*, MURIEL GREENSPON, *contralto*, JOHN SANDOR, *tenor*, and SAVERIO BARBIERI, *bass*.
- KRASNAYARSK SIBERIAN DANCERS . . . . Saturday, 3:00 and 8:00, December 1
- ALL-BRUBECK CONCERT . . . . . Thursday, 8:30, January 17  
"Two Generations of Brubeck": Dave Brubeck and sons, the Detroit Symphony Orchestra, Festival Chorus, New Heavenly Blue rock group, Erich Kunzel and Don Th. Jaeger, conductors, featuring the cantata "Truth."
- LASALLE STRING QUARTET . . . . . Sunday, 2:30, January 20  
Schönberg: Quartet No. 4; Mozart: Quartet in D minor, K. 421; Verdi: Quartet in E minor.
- WARSAW PHILHARMONIC ORCHESTRA . . . . . Sunday, 2:30, January 27  
WITOLD ROWICKI, *Conductor*; STEFANIA WOYTOWICZ, *Soprano*  
Szymanowski: Concert Overture, Op. 12; Britten: Illuminations, Op. 14; Boguslawski: Capriccioso notturno; Stravinsky: "Petrouchka"
- CARLOS BARBOSA-LIMA, *Guitarist* . . . . . Saturday, 8:30, February 2
- AWAJI PUPPET THEATRE, JAPAN . . . . . Tuesday, 8:30, February 19
- ROUMANIAN TRIO . . . . . Friday, 8:30, February 22  
(Piano, Violin, Cello)  
All-Beethoven: Trios, Op. 1, No. 3 in C minor; Op. 70, No. 1 in D major; Op. 97 ("The Archduke") in B-flat major
- GOLDOVSKY OPERA THEATER (double bill) . . . . Saturday, 8:00 February 23  
and Sunday, 3:00, February 24  
Mozart: "The Impresario"  
Menotti: "The Old Maid and The Thief"
- LUCIANO PAVAROTTI, *Tenor* . . . . . Wednesday, 8:30, February 27
- NETHERLANDS WIND ENSEMBLE . . . . . Thursday, 8:30, February 28  
Gounod: Petite symphonie; Mozart: Serenade, K. 388; D'Indy: Chanson et dances, Op. 50; Dvorák: Serenade, Op. 44

## UNIVERSITY MUSICAL SOCIETY

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The University Musical Society relies on public support in order to maintain the scope and artistic quality of these programs. Tax-deductible contributions to our Gift Program are welcome.