

The University Musical Society

of The University of Michigan

Presents

American Symphony Orchestra

KAZUYOSHI AKIYAMA, *Music Director*

MORTON GOULD, *Conductor*

SUNDAY AFTERNOON, FEBRUARY 9, 1975, AT 2:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Candide Overture BERNSTEIN

Macbeth (After Shakespeare's Drama)—Tone Poem, Op. 23 STRAUSS

Declaration Suite GOULD

Liberty Bell
Midnight Ride
Concord Bridge
Summer '76
Celebration

I N T E R M I S S I O N

Orchestral Set No. 2 IVES

Very Slowly: An Elegy to our Forefathers
Allegro: The Rockstrewn Hills Join in the People's Outdoor Meeting
Very Slowly: (From Hanover Square North at the End of a Tragic Day,
1915, the Voice of the People Again Arose)

Pictures at an Exhibition MUSSORGSKY-RAVEL

Promenade
The Gnome
Promenade
The Old Castle
Promenade
Tuileries
Bydlo

Promenade
Ballet of the Chicks in Their Shells
Samuel Goldenberg and Schmuyle
The Market Place in Limoges
Catacombs: Cum mortuis in lingua mortua
The Hut on Fowl's Legs
The Great Gate at Kiev

CBS, RCA, CRI and Vanguard Records

PROGRAM NOTES

by

PAUL AFFELDER

Overture to *Candide* LEONARD BERNSTEIN

Candide, labeled a comic operetta rather than a musical comedy, is the somewhat involved tale of a trusting youth who is obliged to go through many misadventures and endure many hardships before he and his fiancée, Cunegonde, learn that the world is not quite as rosy as their mentor, the incurable optimist Dr. Pangloss, is inclined to paint it.

If the operetta itself has proved somewhat ephemeral, its rollicking overture has found deserved permanence on orchestral programs. Far more than the customary potpourri of tunes from the show, it is a solidly knit composition based primarily on Dr. Pangloss's song *The Best of All Possible Worlds*, the love duet *Oh Happy We*, and Cunegonde's wonderful spoof on coloratura arias, *Glitter and Be Gay*.

Macbeth (after Shakespeare's Drama)—A Tone Poem, Op. 23 . . . RICHARD STRAUSS

Chronologically, *Macbeth* was the first of Strauss' tone poems, though it was the third to receive a public performance. After a brief introductory fanfare, the first group of themes is announced; the composer has indicated on the score that they are meant to represent Macbeth himself. Not only has he labeled the second theme group as representing Lady Macbeth, he has even gone so far as to quote a few of her significant lines from early in the play. One hears the arrival of Duncan, the knocking at the gates immediately after his murder. At the end, the music portrays Macbeth's death and the moral and physical disintegration of Lady Macbeth. "The coda," writes Norman del Mar, "gives a few distant fanfares suggesting the triumph of Macduff and the coronation of Malcolm in a joyous Scotland freed from tyranny. The lifting of the hitherto unrelievedly oppressive atmosphere is magical. The music then darkens once more and, after some funereal trumpet calls, the symphonic poem ends. . ."

Declaration Suite MORTON GOULD

Morton Gould is one of today's most prolific and multi-talented composer-conductors. His compositions are as wide-ranging in scope as his activities, including both popular and concert music. In the latter category alone, they run the gamut from a *Serenade of Carols*, through a *West Point Symphony* and *Cowboy Rhapsody* for symphonic band, to a Concerto for Tap Dancer and Orchestra.

Declaration Suite comprises the purely orchestral movements of a larger work, *Declaration*, a Symphonic Narrative for Orchestra, Two Solo Speakers and Speaking Chorus. In its original form, the work includes a setting of portions of the Declaration of Independence and relates, in the narrative sections, the story of the signing of the Declaration and the events leading up to it.

The composer describes the *Declaration Suite* as embodying the "action movements" of the work; they are descriptive, as their titles imply, although they are constructed along the lines of accepted musical forms.

Orchestral Set No. 2 CHARLES EDWARD IVES

Like so much of Ives' music, the *Orchestral Set No. 2* is highly contrapuntal, polytonal and filled with familiar musical quotations. The first movement, *An Elegy to Our Forefathers*, was originally an overture entitled *An Elegy for Stephen Foster*. The latter seems a more appropriate

title; for this slow, generally quiet movement concerns itself mainly with polytonal treatment of two fragments from Stephen Foster songs—"I'm coming" from *Old Black Joe* and "Down in de cornfield" from *Massa's in de Cold, Cold Ground*.

The lively second movement, *The Rockstrewn Hills Join in the People's Outdoor Meeting*, bears little relationship to its name. Completed in 1911, it derives from one of Ives' *Four Ragtime Dances*, which date from 1902-4; the other three were used in the First Piano Sonata. Ragtime, now enjoying a revival, was all the rage around the turn of the century, and its rhythmic freedom must have appealed to Ives' independent musical sensibility. For what reason it is not altogether clear, but whenever he wrote a ragtime piece he seemed to sneak a quotation from *Bringing in the Sheaves*. Here it is the principal theme, to which is added a quotation from the revival hymn, *I Hear Thy Welcome Voice*. The music often becomes both boisterous and complex, in Ives' best style.

The third movement, *From Hanover Square North at the End of a Tragic Day, the Voice of the People Again Arose*, reflects a moving experience Ives had had on the previous May 7, the day the *Lusitania* was sunk. On his way home from the office that evening, Ives was waiting on the platform of the Hanover Square station of the Third Avenue Elevated, when a hurdy-gurdy on the street below started grinding out *In the Sweet By and By*. Some workmen on the tracks began to whistle the tune; and the crowd on the platform, up to that point silent and tense over the day's news, which they felt meant war, joined in the chorus, as an outlet for their feelings. Even after they boarded the train, small groups of passengers continued to sing it. The music begins with part of the *Te Deum*, but the movement is devoted chiefly to a development of *In the Sweet By and By*. Though it builds to a big climax, the music dies away at the end.

Pictures at an Exhibition MODEST PETROVITCH MUSSORGSKY Transcribed for Orchestra by Maurice Ravel

When the Russian architect Victor Hartmann died in 1873 at the age of thirty-nine, two of his close friends, the critic Vladimir Stasov and the composer Modest Mussorgsky, wanted to do something in his memory. Stasov's gesture was to arrange a memorial exhibition of Hartmann's architectural drawings and water-colors. It was while strolling through the galleries that Mussorgsky conceived the idea of composing a suite of piano pieces based on the pictures. He called the suite *Pictures at an Exhibition*. While the suite continues to challenge the most virtuosic of pianists, it is heard more frequently in one of several orchestral transcriptions, most often that by Maurice Ravel.

As an introduction to *Pictures at an Exhibition*, and repeated between each "picture" as far as the fifth, there is a *Promenade*, whose irregular 11/4 meter depicts the composer walking from one picture to the next. There are ten "pictures" in the suite: (1) *Gnomus (The Gnome)*. A grotesque gnome, in the form of a wooden nutcracker, goes through various contortions, accompanied by savage shrieks. (2) *Il Vecchio Castello (The Old Castle)*. In the voice of the solo saxophone, a troubadour sings a serenade outside a medieval castle. (3) *Tuileries*. Children playing and arguing in the Tuileries Gardens in Paris. (4) *Bydlo*. "Bydlo" is the Polish word for "cattle," but the picture is of an old Polish oxcart, the song of its driver reproduced by the solo tuba. (5) *Ballet of Chickens in Their Shells*. Hartmann's costume sketches for children in a ballet show canaries enclosed in eggshells; Mussorgsky's music imitates the clucking of chickens. (6) *Samuel Goldenberg and Schmuyle*. Two Polish Jews arguing, the rich one portrayed by the lower strings, the poor one by the whine of the muted trumpet. (7) *The Market Place in Limoges*. French market-women engage in animated gossip. (8) *Catacombs*. The music reflects the gloom, mystery and religious background of the Paris catacombs. (9) *The Hut on Fowl's Legs*. A drawing, the design for a clock, suggests the hut of the witch Baba Yaga, and the composer has provided music to match. (10) *The Great Gate at Kiev*. The sketches for a massive city gate in Kiev have inspired music of even more massive proportions, bringing the suite to an impressive conclusion.

COMING EVENTS

PRAGUE CHAMBER ORCHESTRA

(replacing Moscow Chamber Orchestra) Tuesday, February 11
Mozart: Symphony in D major, K. 504 ("Prague"); Prokofieff: "Classical Symphony" in D major; Dvorak: Czech Suite in D major, Op. 39

GOLDOVSKY GRAND OPERA THEATER Thursday, February 13
Donizetti: "The Interrupted Wedding Night"; Debussy: "The Prodigal Son"

JEAN-PIERRE RAMPAL, *Flutist*, AND

ROBERT VEYRON-LA CROIX, *Keyboard* Tuesday, February 18

HARKNESS BALLET Thursday, February 20

CHHAU, MASKED DANCE OF BENGAL Saturday, February 22

MOSCOW BALALAIKA ORCHESTRA AND LUDMILA ZYKINA Monday, February 24

PAUL TAYLOR DANCE COMPANY Wednesday, March 12

STRASBOURG PHILHARMONIC ORCHESTRA Saturday, March 15

ALAIN LOMBARD, *conductor*; JEAN-BERNARD POMMIER, *pianist*

Strauss: Also sprach Zarathustra, Op. 30; Saint-Saëns: Piano Concerto No. 2 in G minor;
Prokofieff: Suites I and II from "Romeo et Juliette"

QAWWALI MUSIC FROM PAKISTAN Sunday, March 16

VLADIMIR ASHKENAZY, *Pianist* Wednesday, March 19

ARS ANTIQUA DE PARIS Saturday, March 29

BOSTON SYMPHONY ORCHESTRA Saturday, April 5

SEIJA OZAWA, *conductor*; AND THE FESTIVAL CHORUS

Beethoven: Overture, "Leonore" No. 3; Rush: The Cloud Messenger;

Ravel: Daphnis and Chloé

PRESERVATION HALL JAZZ Wednesday, April 9

SPANISH RTV SYMPHONY ORCHESTRA Friday, April 11

ENRIQUE GARCIA ASENSIO, *conductor*; NARCISO YEPES, *guitarist*

ANGELES CHAMORRO, *soprano*; FRANCISCO ORTIZ, *tenor*

A program of music by Spanish composers: Guridi, Breton, Luna, Vives, Chapi, Rodrigo,
de Falla

82ND ANN ARBOR MAY FESTIVAL

Four concerts—April 30, May 1, 2, and 3

THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, *Conductor*

THE UNIVERSITY CHORAL UNION, JOHN PRITCHARD, *Guest Conductor*

Soloists

RUDOLPH SERKIN, *Pianist* DONALD BELL, *Bass*

GRACE BUMBRY, *Soprano*

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