

The University Musical Society

of
The University of Michigan



Presents

The Israel Philharmonic Orchestra

ZUBIN MEHTA, *Music Adviser and Conductor*

CHAIM TAUB, *Violinist*

THURSDAY EVENING, SEPTEMBER 16, 1976, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to "Leonore" No. 3, Op. 72a BEETHOVEN

Concerto No. 1 in D major for Violin and Orchestra, Op. 19 PROKOFIEV

Andantino
Vivacissimo
Moderato

CHAIM TAUB

INTERMISSION

Symphonie fantastique, Episode from
the Life of an Artist, Op. 14 BERLIOZ

Dreams and Passions
The Ball
Scene in the Meadows
March to the Scaffold
Vision of the Witches' Sabbath

London Records

PROGRAM NOTES

Overture to "Leonore," No. 3, Op. 72a LUDWIG VAN BEETHOVEN (1770-1827)

Of the four overtures which Beethoven wrote for his only opera, *Leonore*, or *Fidelio*, which is its later and final name, the second and third are closely related. In fact, the third was intended as a revised version of the second. Both works are more symphonic poems—picturing the dramatic development of the opera—than overtures. In the third version of the overture, which is being played tonight, Beethoven shortened the dramatic content but the work itself is longer, as the composer comes closer to the sonata form, inserting a real recapitulation and coda.

— URI TOEPLITZ

Concerto No. 1 in D major for Violin and Orchestra, Op. 19 SERGEY PROKOFIEV (1891-1953)

In Prokofiev's concerto soloist and orchestra lead a continual dialogue. The colour of the violin as a melodic or rhythmic instrument is fused by Prokofiev into the rich sonic texture of the orchestra. All three movements excel in colourful orchestration and technical versatility. At the very beginning of the first movement the violin introduces a melodious theme, which winds its way and develops, aided by the orchestral instruments, until it makes way for the second theme. This theme is rhythmic and biting, and carries along with great acceleration both the violin and the orchestra. The movement ends with glissandi and arpeggi of dreamy character in the violin and harp.

The scherzo is somewhat reminiscent of the "Classical Symphony." It is a sort of *moto perpetuo* for violin, presenting a wide range of instrumental techniques, mixed rhythms, sharp dynamic transitions, and ending in a sudden *fortissimo*.

The third movement begins in an exact rhythmic manner, but the violin-cantabile with harp accompaniment changes this almost at once. Prokofiev's romanticism is here expressed both by brief emotional quotations in the orchestra and by a return to the first theme of the concerto. The work ends in a vibrating *pianissimo* of soloist and orchestra.

— ZMIRA LUTZKY

Symphonie fantastique—Episode from the Life of an Artist, Op. 14 HECTOR BERLIOZ (1803-1869)

After seeing performances given by an English theatrical troupe, Berlioz fell in love with the actress who had played the roles of Ophelia and Juliet. Unable to win his beloved, he was in despair. The programme of the work is written by the composer:

"A young musician of an unhealthy sensitive nature and endowed with a vivid imagination has poisoned himself with opium in a paroxysm of lovesickness. The dose is too weak to cause death but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition, his sensations, feelings and memories find utterance in his sick brain in the form of musical imagery. Even the beloved takes the form of a melody, like a fixed idea which is ever returning and is heard everywhere. [This recurring melody, or "idée, fixé," typifying the beloved, is first heard in the Allegro in C major.]

Dreams and Passions. At first he thinks of the uneasy and nervous condition of his mind, of sombre longings, depression, joyous elation without recognizable cause which he experienced before the beloved appeared to him. Then he remembers the ardent love with which she suddenly inspired him; he thinks of his almost insane anxiety, of his raging jealousy, of his reawakening love, of his religious consolation.

The Ball. In the ballroom, amid the confusion of a brilliant festival, he finds the beloved again.

Scene in The Meadows. It is a summer evening. He is in the country, musing, when he hears two shepherd lads playing, in alteration, the "ranz des vaches" (tune with which Swiss shepherds call their flocks). The pastoral scene, the quiet, the soft whisper of the trees, some prospects of hope,

all unite to impart a long unknown repose to his heart and to lend a smiling colour to his imagination. And then she appears again. His heart stops beating; painful forebodings fill his soul. 'Should she prove false to him!' One of the shepherds resumes the melody but the other answers him no more . . . sunset . . . distant rolling of thunder . . . loneliness . . . silence . . .

March to The Scaffold. He dreams that he has murdered his beloved, has been condemned to death and is being led to execution. A march that is alternately sombre and wild, brilliant and solemn, accompanies the procession . . . The tumultuous outbursts are followed without modulation by measured steps. Finally the fixed idea returns—for a moment a last fleeting thought of love, which is cut short by the death blow.

Vision of A Witches' Sabbath. He dreams that he is present at a witches' revel, surrounded by horrible spirits, amidst sorcerers and monsters who have gathered for his funeral. Strange sounds, groans, shrill laughter, distant yells. The melody of the beloved is heard again, but it has lost its shy and noble character; it has become a vulgar, grotesque dance tune. She has come to attend the Witches' Sabbath. Riotous howls and shouts greet her arrival . . . She joins the infernal orgy . . . bells toll for the dead . . . a burlesque parody of the *Dies Irae* . . . the witches' round dance . . . The dance and the *Dies Irae* are heard together."

The King of Swing
Benny Goodman and his Sextet

Saturday, October 2 at 8:30, in Hill Auditorium

Concert tickets at \$10, \$8, \$6, and \$4

Afterglow / "Let's Dance"

Food, wine, and dancing following the concert in the Michigan League Ballroom

Afterglow tickets at \$7.50

Extra Performances in Rackham Auditorium

Due to the unprecedented season ticket demand for the eight concerts of the Chamber Arts Series, we are pleased to announce four extra performances by artists in this series.

The Guarneri String Quartet

An additional three performances, repeating the three Beethoven programs already scheduled in the Chamber Arts Series. Tickets are now available for the following new dates:

Sunday, October 10, at 2:30

Saturday, November 6, at 8:30

Saturday, February 19, at 8:30

Jean-Pierre Rampal

Flutist

Friday, February 25, at 8:30

Tickets at \$6.50, \$5.00, and \$3.50

Special Concerts / Hill Auditorium

BENNY GOODMAN AND HIS SEXTET	Saturday, October 2
OSIPOV BALALAIKA ORCHESTRA	Saturday, March 26

Choral Union Series / Hill Auditorium

ALICIA DE LARROCHA, <i>Pianist</i>	Monday, October 18
ORCHESTRE DE PARIS/BARENBOIM	Wednesday, October 27
JUSTINO DIAZ, <i>Bass</i>	Monday, November 1
LONDON PHILHARMONIC ORCHESTRA/HAITINK	Sunday, November 14
PRAGUE CHAMBER ORCHESTRA	Saturday, January 15
JORGE BOLET, <i>Pianist</i>	Saturday, February 5
LENINGRAD SYMPHONY ORCHESTRA/TEMIRKANOV	Thursday, February 10
CZECH PHILHARMONIC ORCHESTRA/NEUMANN	Thursday, March 3
DETROIT SYMPHONY ORCHESTRA/CHORAL UNION/SOLOISTS	Sunday, March 20
Ceccato conducts Beethoven's "Missa Solemnis"	

Choice Series / Power Center

SPANISH NATIONAL FOLK BALLETT	Monday, October 25
JULIAN BREAM, <i>Guitarist</i> (in Hill Auditorium)	Sunday, October 31
VICTOR HERBERT'S <i>Naughty Marietta</i>	Friday & Saturday, November 12 & 13
TCHAIKOVSKY'S "NUTCRACKER" BALLETT	Thursday, Friday, Saturday, December 16, 17, 18
The Pittsburgh Ballet	
VERDI'S <i>La Traviata</i> —CANADIAN OPERA COMPANY	Sunday, January 9
ROYAL WINNIPEG BALLETT	Saturday & Sunday, January 29 & 30
DANZAS VENEZUELA	Wednesday, February 2
RAJKO—GYPSY ORCHESTRA AND DANCERS	Sunday, February 6
ALVIN AILEY DANCE THEATER	Monday, Tuesday, Wednesday, February 21, 22, 23
YUGOSLAV NATIONAL FOLK BALLETT	Thursday, March 24

Debut Recital Series / Rackham Auditorium

RUTH LAREDO, <i>Pianist</i>	Sunday, November 7
ELLY AMELING, <i>Soprano</i>	Tuesday, November 16
MICHAEL PONTI, <i>Pianist</i>	Tuesday, January 25
JANOS STARKER, <i>Cellist</i>	Monday, March 14

Chamber Arts Series / Rackham Auditorium

GUARNERI STRING QUARTET	Saturday, October 9
First concert of the complete Beethoven cycle.	
BAROQUE MUSIC MASTERS	Wednesday, October 20
GUARNERI STRING QUARTET	Friday, November 5
AEOLIAN CHAMBER PLAYERS	Saturday, November 20
JEAN-PIERRE RAMPAL, <i>Flutist</i>	Friday, January 14
WARSAW QUINTET (piano and strings)	Thursday, February 3
GUARNERI STRING QUARTET	Sunday, February 20
FRANS BRUEGGEN, <i>Flute and Recorder</i>	Tuesday, March 22

"Finale Pair" of the Beethoven Cycle

GUARNERI STRING QUARTET	Saturday & Sunday, April 16 & 17
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Asian Series / Rackham Auditorium

MARTIAL ARTS OF KABUKI	Thursday, October 21
CHINESE ACROBATS (in Hill Auditorium)	Saturday, November 6
YAMINI KRISHNAMURTI, SOUTH INDIAN DANCER	Monday, February 28
MASKED DANCE-DRAMA OF KOREA	Wednesday, March 16

Single tickets available; inquire for series availability.

UNIVERSITY MUSICAL SOCIETY