

The University Musical Society

of
The University of Michigan



Presents

Orchestre de Paris

Société des Concerts du Conservatoire

DANIEL BARENBOIM

Musical Director and Conductor

WEDNESDAY EVENING, OCTOBER 27, AT 8:30 P.M.

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Love Scene from "Romeo and Juliet," Dramatic Symphony, Op. 17 BERLIOZ
Serene Night
The Capulets' Garden Silent and Deserted

Daphnis et Chloé—Symphonic Fragments, Second Suite (1911) RAVEL
Lever du jour
Pantomime
Danse générale

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

Symphony No. 1 in C minor, Op. 68 BRAHMS
Un poco sostenuto; allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio; allegro non troppo ma con brio

Tonight is Mr. Barenboim's second visit to Ann Arbor; he appeared in piano recital in the 1964 Summer Concert Series.

CBS, Polydor, Angel, Philips, and Decca Records

PROGRAM NOTES

Love Scene from "Romeo and Juliet," HECTOR BERLIOZ
Dramatic Symphony, Op. 17 (1803-1869)

Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare, was written in 1839. Its first performance was November 24, 1839, in Paris, the composer conducting.

"There should be no doubt about the character of this work," wrote the composer in a preface to the score. "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions are to be expressed by the orchestra."

The movement opens with an *Allegretto* (pianissimo) for the strings, to which horns and flutes are added. An *Adagio* begins with muted strings; expressive single voices of the violas, horn, and cello stand out in music of increasing ardor and richness. A recitative passage from the solo cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

Daphnis et Chloë—Symphonic MAURICE RAVEL
Fragments, Second Suite (1875-1937)

The impresario of the Ballet Russe, Serge Diaghilev, recognized Ravel's pronounced gifts early. When Fokine presented him with a scenario for a ballet about Daphnis and Chloë, Diaghilev went to Ravel for the music.

The source for the ballet scenario was a Greek pastoral, believed to have been written by Longus. But the original version was subjected to considerable change. In the ballet, the shepherd Daphnis dreams that Pan saves Chloë out of the memory of his love for the nymph Syrinx. Imitating Pan and Syrinx, Daphnis fashions a pipe out of reeds, and begins playing for Chloë who dances until she falls into his arms. A general dance and a joyous tumult follow.

The following synopsis appears in the score:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdmen enter, seeking Daphnis and Chloë. They find Daphnis and awaken him. In anguish he looks about for Chloë. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloë's crown. His dream was a prophetic vision; the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloë in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloë mime the story of Pan and Syrinx. Chloë impersonates the young nymph wandering over the meadow. Daphnis appears as Pan and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloë comes out and imitates the accents of the flute with her dance. The dance grows more and more animated. In mad whirlings, Chloë falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter: they are dressed as bacchantes, and shake tambourines. Daphnis and Chloë embrace tenderly. A group of young men appear on the stage. Joyous tumult. A general dance. Daphnis and Chloë."

In "Daybreak," flickering woodwind in upper register suggest the murmur of rivulets. An arching melody rises from lower strings, swells and ebbs away. Finally, an opulent song unfolds, as flute and piccolo provide delightful arabesques. Strings expand this melody, as the colors become richer and deeper through the addition of harp glissandos, a violin solo, celesta, and woodwinds in the upper register. The music becomes rapturous. Once again the arching melody rises from lower strings towards a point of climax in which the brass join. The entrance of the brass is like the first burst of the sun in the morning. It is dawn.

The whole "Pantomime" section has a pastoral character, this mood being created at once by an oboe and flute who engage in a soft dialogue. Muted strings join in. Harp arpeggios and divided strings set the stage for an extended flute solo over a rhythm in plucked strings. This is the song of Pan. Then the mood is briefly dramatized. But the pastoral scene returns with a solo flute involved in a fast dance, and the violin engaging a solo.

In "General Dance," a colorful ripple in the woodwind precedes the outbursts of a bacchanale. From this point on, changing meters, chromatic scales create a voluptuous mood. Into this dance, Ravel brings his remarkable virtuosity at instrumentation. Descending chromatic scales and kinesthetic rhythms remind us of Borodin's *Polovtzian Dances*. The excitement mounts and a stirring climax is reached.

—DAVID EWEN

Symphony No. 1 in C minor, Op. 68 JOHANNES BRAHMS
(1833–1897)

The unifying principle of the First Symphony is based on a chromatic motive presented at once in the short introduction of the first movement, and which returns several times in the rest of the work. The main theme of the *Allegro* consists of at least two important elements, the first of which is derived from the chromatic motive of the introduction, followed immediately by a wide melodic phrase by the violins combined with the same motive. There are many dramatic and tempestuous passages in this movement, alternating with brief moments of peacefulness.

The second movement, *Andante sostenuto*, begins with a tender melody first sung by the violins and continued by the oboe. The clarinet ushers in a new melody. After the central section, built with new elements, the themes of the first part return with some changes that enhance their beauty still more.

A graceful *Allegretto* takes the place of the *Scherzo* which is intended to bring relief to the emotional tension produced by the *Andante*. The clarinet begins in A-flat, 2/4. The second part of the tune is the inversion of the first. A subsidiary motive descends in parallel chords and dotted rhythm. The *trio* is a lively conversation between winds and strings in 6/8. It is followed by the reprise of the *Allegretto*.

The *Finale* is of great proportions and begins with a slow introduction in which the somber mood of the first movement returns, but soon the *tempo* becomes more animated and the sonority increases until it reaches a *fortissimo* preparing for the entrance of a passionate theme by the horn. Then comes a chorale phrase which is to become later the climax of this movement and, in fact, of the whole Symphony. The *Allegro* proper begins with a joyous, exuberant melody that recalls the *Hymn to Joy* in Beethoven's Ninth Symphony, although the resemblance is slight. All of this part, however, is like a Hymn to Joy, triumphantly culminating in the *coda* with the chorale heard in the introduction.

"I take great pleasure in expressing all possible good wishes for the success of the concerts which DANIEL BARENBOIM and the ORCHESTRE DE PARIS will give in the United States on the occasion of the Bicentennial.

"There is nothing more symbolic or more universal than music as a way of celebrating friendship between peoples, and it is this message which the French people and their President are conveying, through one of their most prestigious cultural institutions and its remarkable Musical Director, to the American people."

Valéry GISCARD D'ESTAING
Le Président de la République

COMING EVENTS

- JULIAN BREAM, *Guitarist* (aft.) Sunday, October 31
For lute: Le Roy: Branles de Bourgonne; Milan: Five Pieces from "El Maestro"; Dowland: Five Pieces. *For guitar*: Bach: Two Preludes; Henze: Royal Winter Musick; Barrios: La Catédral.
- JUSTINO DIAZ, *Basso* Monday, November 1
 Handel: Dalla guerra amorosa; Brahms: Six Songs; Verdi: "Il lacerato spirito" from *Simon Boccanegra*; Fauré: Nell, Chanson d'amour, Mandoline; Montsalvatge: Three Songs; Ponchielli: "Al tuo trono" from *I Promesi Sposi*; Gounod: "Mephisto's Serenade" from *Faust*.
- GUARNERI STRING QUARTET (sold out) Friday, November 5
- GUARNERI STRING QUARTET Saturday, November 6
 All-Beethoven: Op. 18, No. 5 in A major; Op. 59, No. 1 in F major; Op. 130, with Grosse Fuge.
- CHINESE ACROBATS Saturday, November 6
- RUTH LAREDO, *Pianist* (aft.) Sunday, November 7
 Beethoven: Sonata in E-flat, Op. 81a; Scriabin; Poème, Op. 32, Sonata No. 9; Rachmaninoff: Three Etudes Tableaux; Ravel: Valses nobles et sentimentales, La Valse.
- VICTOR HERBERT'S *Naughty Marietta* Friday & Saturday,
 November 12 & 13
- LONDON PHILHARMONIC ORCHESTRA/HAITINK Sunday, November 14
 Arnold: The Philharmonic Concerto; Elgar: Introduction and Allegro for Strings; Mahler: Symphony No. 5.
- ELLY AMELING, *Soprano* Tuesday, November 16
 Mozart: Six Songs; Schubert: Five Songs; Martin: Drey Minnelieder; Fauré: Mandoline, Au bord de l'eau, Arpège, Les Roses d'Ispahan, La Rose; Satie: Ludions, La Diva de l'Empire.
- AEOLIAN CHAMBER PLAYERS Saturday, November 20
 Haydn: Trio in G, No. 31; Bolcom: "Whisper Moon"; Bartók: "Contrasts"; Brahms: Trio in C minor, Op. 101.
- HANDEL'S "MESSIAH" Friday & Saturday, December 3 & 4,
 (aft.) Sunday, December 5
 University Choral Union, Interlochen Orchestra, Kathryn Bouleyn, *soprano*, Lili Chookasian, *contralto*, Vinson Cole, tenor, Simon Estes, *bass*, Donald Bryant, *conductor*.
- TCHAIKOVSKY'S *Nutcracker* Ballet . . . (sold out) Thursday, Friday, Saturday
 The Pittsburgh Ballet December 16, 17, 18
- VERDI'S *La Traviata*—Canadian Opera Company Sunday, January 9
- JEAN-PIERRE RAMPAL, *Flutist* (sold out) Friday, January 14
- PRAGUE CHAMBER ORCHESTRA Saturday, January 15
- MICHAEL PONTI, *Pianist* Tuesday, January 25
- ROYAL WINNIPEG BALLET Saturday & Sunday
 January 29 & 30

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