

1963

Eighty-fifth Season

1964

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Seventh Concert

Eighty-fifth Annual Choral Union Series

Complete Series 3412

PHILHARMONIA HUNGARICA

MILTIADES CARIDIS, *Conductor*

Soloist:

TOSSY SPIVAKOVSKY, *Violinist*

MONDAY EVENING, JANUARY 20, 1964, at 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Marosszék Dances . . . . . KODÁLY

Concerto No. 2 for Violin and Orchestra . . . . . BARTÓK

Allegro non troppo  
Andante tranquillo  
Allegro molto

*Soloist: TOSSY SPIVAKOVSKY*

INTERMISSION

Symphony No. 5 in E minor, Op. 64 . . . . . TCHAIKOVSKY

Andante; allegro con anima  
Andante cantabile con alcuna licenza  
Valse: allegro moderato  
Finale: andante maestoso; allegro vivace

*Mercury Records*

Second North American tour of the Philharmonia Hungarica, with the assistance of the Government of the German Federal Republic.

A R S      L O N G A      V I T A      B R E V I S

## PROGRAM NOTES

### Marosszék Dances . . . . . ZOLTÁN KODÁLY

The "Marosszék Dances" might be described as a companion piece to the "Dances from Galanta." Each work comprises a brief introduction followed by a set of dances. For both compositions Kodály used authentic Hungarian folk songs and dances as the basis for development, and his orchestral palette was virtually the same in each case, the "Marosszék Dances" being scored for double woodwinds (including contrabassoon), four horns, two trumpets, timpani, cymbals, snare and bass drum and strings. Composed originally for piano solo in 1927, Kodály orchestrated the "Marosszék Dances" especially for Arturo Toscanini, who gave the work its world première performance on December 11, 1930, conducting the New York Philharmonic. Marosszék is a Székely province located between the Maros and Szamos rivers. The thematic material is taken from traditional melodies which Kodály collected in the Marosszék district.

### Concerto No. 2 for Violin and Orchestra . . . . . BÉLA BARTÓK

This Concerto was composed in Budapest between August, 1937, and December 31, 1938, and first performed in Amsterdam in 1939 with the Hungarian violinist Zoltán Székely, for whom it was written, as soloist. The first American performance was in Cleveland in January 1943 with Tossy Spivakovsky as soloist. The analysis which follows was made by George H. L. Smith for that occasion:

I. *Allegro non troppo*, 4/4. The solo violin announces the main theme after six introductory measures for harp and plucked strings, and continues with rhapsodical passage-work introducing a canonic statement of the theme by strings and woodwinds. A tranquil version of the theme in the violin introduces the transitional theme which enters in the manner of a fugato. The legato second subject is, according to the composer, 'a kind of twelve-tone theme, yet with pronounced tonality.' In the development section of an extremely economical sonata form, these themes are put to various uses, the devices of augmentation and inversion being particularly exploited. A varied recapitulation leads to a solo cadenza of great difficulty. The brief coda contains further development of the principal subject, which has been consistently in the forefront in the musical unfolding of the movement.

II. Theme and Variations. *Andante tranquillo*, 9/8. The theme is stated by the solo violin over a light accompaniment in the lower strings, punctuated by harp harmonics and strokes of the kettledrums. Strings and woodwinds repeat the last two measures of the theme. There are six variations, after which the solo instrument restates the theme in its original form over an accompaniment of woodwinds, harp, celesta, and three solo violas. Again two final measures are echoed—this time by divided first and second violins, the solo violin returning to conclude the repetition.

III. Rondo. *Allegro molto*, 3/4. The entire rondo is conceived as a free variation on the opening movement. The principal episode is based on the main theme of the first movement in a new guise. Subsequent episodes, constructed from the transitional and second subject of the first movement, are joined by a rapid connecting theme in triplets which finally brings the movement to a close.

Symphony No. 5 in E minor, Op. 64 . . . PETER ILICH TCHAIKOVSKY

That Tchaikovsky had a program in his mind when he composed his later symphonies is reasonably certain. He never even suggested one for the Fifth Symphony, however, which he completed in 1888. Yet it is impossible to suppose that this work is without an underlying sense of tragedy and hopeless fate.

Based on the recurrence of themes throughout the work and especially the opening one, Ernest Newman has expressed persuasive reasons for thinking that the Fifth Symphony was written to a program. He has pointed out that the fourth movement contains two themes from the first and one from the second; the second and third movements each contain one theme from the first. It does not seem possible that so elaborate a system of thematic repetition could have been due to mere caprice. To quote directly from Newman:

“The gloomy, mysterious opening theme (the ‘motto-theme’ in the clarinets) suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the ‘fate’ motive—a change from clouds to sunshine, from defeat to triumph.”

## 1963 — UNIVERSITY MUSICAL SOCIETY PRESENTATIONS — 1964

All presentations are at 8:30 P.M. unless otherwise noted.

### Remaining Presentations in Hill Auditorium

- MAZOWSZE DANCE COMPANY** . . . . . Thursday, January 30  
**VIENNA SYMPHONY ORCHESTRA** . . . . . Thursday, February 20  
*Program:* Concerto Grosso, Op. 4, No. 10 . . . . . LOCATELLI  
Six Pieces for Orchestra . . . . . WEBERN  
Symphony No. 8 in B minor . . . . . SCHUBERT  
Macbeth . . . . . RICHARD STRAUSS
- TERESA BERGANZA, Coloratura-mezzo** . . . . . Wednesday, February 26  
*Program* of songs and arias by  
Haydn, Handel, Mozart, Donizetti, Toldra, Obradors, and Turina
- CHICAGO OPERA BALLET** . . . . . Friday, March 13  
**ANNA MOFFO, Soprano** . . . . . Friday, April 3  
*Tickets:* \$4.50—\$4.00—\$3.50—\$3.00—\$2.25—\$1.50

### Remaining Presentations in Rackham Auditorium

- ZURICH CHAMBER ORCHESTRA** . . . . . Saturday, January 25  
*Program:* Concerto grosso in G minor, Op. 3, No. 2 . . . . . GEMINIANI  
Sinfonia in E for String Orchestra and  
Flute, Op. 53 . . . . . MULLER-ZURICH  
Divertimento in F major, Op. 3, No. 5 . . . . . HAYDN  
Suite for String Orchestra: "The Married Beau" . . . . . PURCELL
- SAHM-CHUN-LI DANCERS** of Seoul, Korea . . . . . Sunday, February 9
- NEW YORK PRO MUSICA (Chamber Music Festival**  
of three concerts) . . . . . Friday, February 14  
Saturday, February 15  
2:30, Sunday, February 16
- ORCHESTRA SAN PIETRO** of Naples . . . . . Thursday, March 19  
*Tickets:* \$3.50—\$2.50—\$2.00  
(Series tickets for Chamber Music Festival: \$6.00—\$5.00—\$4.00)

## ANN ARBOR MAY FESTIVAL April 30, May 1, 2, 3

THE PHILADELPHIA ORCHESTRA AT ALL SIX CONCERTS

**THURSDAY, APRIL 30, 8:30 P.M.** EUGENE ORMANDY, *Conductor.*

Soloist: JOAN SUTHERLAND, *Soprano.*

**FRIDAY, MAY 1, 8:30 P.M.** THOR JOHNSON, *Conductor.* CHARLES TREGER, *Violinist.*

UNIVERSITY CHORAL UNION, SARAMAE ENDICH, JOHN MCCOLLUM, and RALPH HERBERT.

**SATURDAY, MAY 2, 2:30 P.M.** WILLIAM SMITH, *Conductor.*

Soloist: PHILIPPE ENTREMONT, *Pianist.*

**SATURDAY, MAY 2, 8:30 P.M.** EUGENE ORMANDY, *Conductor.*

Richard Strauss Program.

**SUNDAY, MAY 3, 2:30 P.M.** IGOR STRAVINSKY and ROBERT CRAFT, *Guest Conductors.*

UNIVERSITY CHORAL UNION; JOHN MCCOLLUM, *Tenor*; and VERA ZORINA, *Narrator.*

**SUNDAY, MAY 3, 8:30 P.M.** EUGENE ORMANDY, *Conductor.*

Soloist: VAN CLIBURN, *Pianist.* All-Rachmaninoff Program.

*Season Tickets:* \$22.00—\$18.00—\$15.00—\$12.00—\$9.00

*Single Concerts:* Beginning March 2, any remaining tickets will be placed on sale for single concerts.

For tickets and information, address  
UNIVERSITY MUSICAL SOCIETY, Burton Tower