

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

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Eighth Concert

Eighty-ninth Annual Choral Union Series

Complete Series 3608

Helsinki Philharmonic Orchestra

JORMA PANULA, *Music Director and Conductor*

Under the Patronage of

The Mayor of the City of Helsinki, LAURI AHO

Under the sponsorship of

His Excellency, OLAVI MUNKKI, the Finnish Ambassador
to the United States

SATURDAY EVENING, FEBRUARY 24, 1968, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

A Requiem in Our Time EINOJUHANI RAUTAVAARA

Hymnus
Credo et dubito
Dies irae
Lacrymosa

Incidental Music to the Play, *Belshazzar's Feast* . . . JEAN SIBELIUS

Oriental Procession
Night Music
Khadra's Dance

Scherzo and Forging of the Sampo, from
the "Kalevala" Suite UUNO KLAMI

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

*The American tour of the Helsinki Philharmonic Orchestra is sponsored by the
Finnish Ministry of Education and Cultural Affairs, and the City of Helsinki*

PROGRAM NOTES by NILS-ERIC RINGBOM

A Requiem in Our Time EINOJUHAN RAUTAVAARA

Einojuhani Rautavaara (born 1928) studied at the Helsinki University and at the Sibelius Academy, from which he received the diploma in composition in 1957. Later he continued his studies in Vienna and in the U.S.A. under Aaron Copland and Roger Sessions, as well as in Switzerland and Germany. At present he is a teacher at the Sibelius Academy.

As early as 1953 Rautavaara composed "A Requiem in Our Time" for thirteen brass and percussion instruments. The work gained him international prestige, and with this composition he won the first prize in the "Thor Johnson Brass Composition Awards."

Incidental Music for the Play, *Belshazzar's Feast* JEAN SIBELIUS

In January, 1906, Sibelius returned to Finland from London, stimulated by new impressions and with many new plans awaiting realization. During the previous year he had completed some exceedingly important incidental music for Maeterlinck's play *Pelléas et Mélisande*. Here, as in the incidental music to August Strindberg's fairy tale "Swanwhite," written some years later, he demonstrated his rare ability to evoke, with few resources, a subtle and fascinating mood of faery. Gossamer poetry of highly individual coloring speaks from each of these small musical gems. Here Sibelius employs an archaic idiom in exotic local color that reminds one of Grieg's "Peer Gynt Suite."

Scherzo and Forging of the Sampo, from the "Kalevala" Suite UUNO KLAMI

Uuno Klami (1900-1961) from the very beginning of his career had a special talent for orchestral composition. One might say that his use of melody was a combination of Karelian humor, French elegance, and a kind of refined primitiveness. He preferred to point up the cheerfulness and high-spirited humor of the material, in contrast to the customary melancholy in Finnish folk melodies.

Of these five images, the first is a description of the creation of the world, the second tells about the verdant atmosphere of a burnt-over clearing, and the third is a scherzo, especially exemplifying Klami's strongest quality—orchestral humor and play. The fourth is a lullaby to Lemminkäinen, and the fifth describes the power of natural forces set in motion when the mythological blacksmith Ilmarinen hammers out the magic Sampo, a Finnish approximation of Aladdin's lamp.

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

The first movement begins with a motive common to all subsequent movements, a musical idea linking together all of the work and that, here, appears as a melancholy song. The main theme, *allegro con anima*, and very richly coloured, is based on a theme presented in clarinets and bassoons, an expanding phrase in the strings, and a gentle, syncopated secondary theme. The *Andante* has tragic overtones, and particularly the expressive horn theme commands our attention. The motive of the introduction returns in the culmination of the movement in an almost menacing form. In the third movement, we meet a gracious and subtly melancholy waltz, at the end of which the menacing tones of the first motive are audible as distant echoes. The introduction of the Finale is once again based on the main theme of the symphony, which this time appears in major, though still of enigmatic cast. After a lively *allegro* with a robust, teasingly marchlike singing theme, the motive of the introduction now returns for the last time in resplendent form.

IN HILL AUDITORIUM

STOCKHOLM PHILHARMONIC ORCHESTRA 8:30, Friday, March 8

ANTAL DORATI, *Conductor*

Program: Overture to "Benvenuto Cellini" Berlioz
Two Images, Op. 10 Bartók
"Sisyphos" Suite Blomdahl
Symphony No. 2 in D minor Sibelius