

The University Musical Society



of The University of Michigan

Presents

THE VIENNA SYMPHONY ORCHESTRA

JOSEF KRIPS, *Conductor*

SUNDAY AFTERNOON, MARCH 19, 1972, AT 2:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Symphony No. 94 in G major ("Surprise") HAYDN
Adagio cantabile, vivace assai
Andante
Menuetto, allegro molto
Allegro di molto

Concerto for Orchestra, Op. 4 VON EINEM
Allegro
Larghetto
Allegro

INTERMISSION

Symphony No. 9 in C major ("The Great") SCHUBERT
Andante; allegro non troppo
Andante con moto
Scherzo: allegro vivace
Finale: allegro vivace

*Epic, Vox, Westminster, Deutsche Grammophon, Mercury & Philips, Lyric, Everest, Richmond,
Bach Guild, Turnabout, Desto, and Music Guild Records*

The Vienna Symphony has previously appeared in Ann Arbor on February 20, 1964, and October 19, 1967. Mr. Krips is conducting here for the first time.

PROGRAM NOTES

Symphony No. 94 in G. major ("Surprise") FRANZ JOSEPH HAYDN

The "Surprise" Symphony was composed in 1791. The name, of course, comes from the *fortissimo* in the second movement which effects a sudden sharp contrast with what has gone before. It is the second in the series of twelve great symphonic masterpieces which Haydn wrote for the Salomon concerts, so called after the impresario who had sought out Haydn in Vienna after the death of Haydn's lifelong patron, Count Esterhazy.

Adagio cantabile, vivace assai. As in all the "Salomon" symphonies except one, this work begins with a slow introduction, a sort of generalized prologue in which Haydn seems to invite his hearers to reflect for a moment on the seriousness of the symphonic enterprise just before speeding off on a typical opening movement with all its jollity and good spirit.

Andante. This movement is a theme and four variations. The theme is heard at the start in violins and is one of the best known of all symphonic tunes. The "surprise" comes in the middle, a resounding chord for full orchestra and in the midst of otherwise *pianissimo* sounds. Haydn may have joked about the chord but the fact is that it has a clear musical purpose in the context. It is a pivotal chord which sharply calls back the melody into the key of C major from whence it had momentarily strayed.

Menuetto: allegro molto. This is a regular minuet and trio. The theme is notable. It begins with a Haydnesque dance melody and ends with a contrasting half which has an amazingly simple and "melting" beauty.

Allegro di molto. A classic Haydn rondo, this begins with the theme in the violins, goes through several repetitions and brilliantly worked-out episodes and arrives at a second theme. The sections between presentations of the themes show Haydn at his best. These transitions are highly developed; they are not mere marking of time until the theme can be respectably brought back. The orchestral forces are fully exploited. Haydn's unerring sense of style leads him to accomplish wonders with simple material. This is one of the most remarkable of all his symphonies.

Concerto for Orchestra GOTTFRIED VON EINEM

Gottfried von Einem is an Austrian but was born in Berne, Switzerland, where his father was serving as military attache at the Austrian embassy. He was educated in Germany and spent some time travelling in France, Italy, and England after graduating from college. The composer was suspected by the Nazis of being sympathetic to what they called "Kultur Boschevismus" and after being under surveillance for some time, he was arrested along with his mother in 1938. The charges were the usual high treason and subversive activities for which Einem spent four months incarcerated and his mother a year and a half. He became a conductor and coach at the Berlin Staatsoper in 1941 and was subsequently offered a position as conductor of the Dresden Opera where he served until 1944. Since 1948 he has been on the Board of Directors of the Salzburg Festival. In 1954 Einem became a member of the artistic board of the Vienna State Opera, and he still lives and works in Vienna.

The Concerto for Orchestra was premièred by the Berlin Staatsoper Orchestra under Herbert von Karajan in 1944, and it was one of the products of Einem's creativity which drew fire from Dr. Paul Joseph Goebbels' Nazi Propaganda Ministry. It's hard to say what revolutionary traits the twisted little doctor heard in it. The composition opens with a three note figure which also concludes the *Allegro* movement. Two main rhythmical motifs are

developed contrapuntally. The first is proclaimed in octaves by strings, woodwinds and horns. The first climax is followed by bassoon and oboe solos. The trombones then burst forth with the main rhythm of the opening which carries the energetic and exciting movement to its conclusion. The *Larghetto* is said to remind one of Mahler. It has a song-like subject introduced by the clarinet and muted violins and answered by the flute. As the music develops, its broad lyrical flow changes into smaller figures. The contrabasses end the movement on a low C-sharp. The witty, exuberant final *Allegro* makes use of jazz rhythms which belie Einem's interest in such American music as that of George Gershwin and Duke Ellington. Perhaps it was the "tongue-in-cheek" character of this movement that especially provoked Dr. Goebbels. The Coda starts softly and builds to a climactic conclusion.

Symphony No. 9 in C major ("The Great") FRANZ SCHUBERT

Six years after the "Unfinished," Schubert completed his great C-major Symphony of March, 1828. Considered to be too long and too difficult by the Musikverein in Vienna, it lay virtually in oblivion for ten years. Schumann, who discovered the manuscript among the possessions of Schubert's brother, Ferdinand, sent a copy of the score to Mendelssohn in Leipzig, where it was performed in March, 1839.

Horns in unison begin the broad and serene introduction. Its melody winds its way through the different choirs and registers of the orchestra, gathering counter-figures as the mood becomes more exultant. The tempo quickens to usher in the main body of the movement, which is essentially a play of rhythms. Its principal theme combines within itself a decisive beat of "two" time in the strings and a triplet figure in the winds which sound sometimes in succession and sometimes simultaneously before the preparation for the second theme. This is a dancelike melody, given to the oboe and bassoon, with a whirling accompaniment by the strings. Most wonderful of Schubertian digressions is the imaginative passage of the trombones in pianissimo, derived from the introduction and developed with poetic power and masterly design. Ideas then burst forth in a profusion of "lyrical fluorescence," one off-shoot begetting another. In an energetic coda the movement ends with a mounting climax.

During the slow movement, Schubert, by magically veering from minor to major tonality, creates an indefinite romantic color, tinged with melancholy. After the introductory passages by plucked strings, the oboe sounds a melody to which the strings respond in a more flowing phrase. Full chords by the orchestra in martial rhythms are echoed by the woodwinds. The reposeful second subject assumes broad outlines in the strings. The music becomes more dynamic and rises to a final tragic height, which is intensified by a dramatic pause. Fragments of the original oboe-melody form the mournful coda.

The *Scherzo's* main body is a miniature, highly organized sonata form, inexhaustible in its variety and exuberant gaiety. Its contrasting middle section, the *Trio*, is a huge single melody which reflects the sentiment and nostalgia of a Viennese waltz.

The *Finale* returns to the broad scale of the opening movement. The first approach to a definite phrase is heard in the oboes and doubled by the bassoons as violins ceaselessly spin a figuration of the idea. Its chief charm lies in the sense of endless motion as the song freely sweeps along. The second theme arises out of four premonitory repeated notes by the horn and stretches itself ad infinitum to the persistent accompaniment of strings. A song, evolved from the new idea, is developed in the woodwinds and continued in tremolo by the violins. Towards the finish, the four great C's by bassoons, horns and strings in unison are followed by four orchestral chords, shouting in answer. Question and answer recur again and again, and the whole symphony surges to a tumultuous close.

INTERNATIONAL PRESENTATIONS—1971-72

RESCHEDULED

JULIAN BREAM, *Guitarist and Lutenist* Monday, March 20
Hill Auditorium 8:00 P.M.

Additional Tickets Now Available

MINNESOTA ORCHESTRA (8:30) Sunday, April 9

STANISLAW SKROWACZEWSKI, *Conductor*

Berlioz: Excerpts from "Romeo and Juliet"; Mahler: Das Klagende Lied," with University Choral Union, Donald Bryant, *director*; Sheila Armstrong, *soprano*; Maureen Forrester, *contralto*; John Stewart, *tenor*; Brent Ellis, *baritone*.

The ANN ARBOR *May Festival*

**The Philadelphia Orchestra at all concerts—Eugene Ormandy
and Thor Johnson, conductors**

May 4—Harris: Symphony No. 3; Mahler: Kindertotenlieder, Dietrich Fischer-Dieskau, *baritone*; Berlioz: Symphonie fantastique.

May 5—Wallace Berry: Intonation; Mozart: Vespers, K. 339, Festival Chorus, Noelle Rogers, *soprano*, Elizabeth Mannion, *contralto*, Waldie Anderson, *tenor*, Willis Patterson, *bass*; Schumann: Concerto in A minor, Susan Starr, *pianist*.

May 6—All-Brahms program: Tragic Overture; Symphony No. 3; Concerto in D major, Mayumi Fujikawa, *violinist*.

May 7—(2:30) Mozart: Symphony No. 29, K. 201; Szymanowski: Stabat Mater, Festival Chorus, Noelle Rogers, *soprano*, Elizabeth Mannion, *contralto*, Leslie Guinn, *baritone*; Weber: Concerto No. 2, Malcom Frager, *pianist*.

May 7—Bach: Toccata, Adagio and Fugue; Rossini: three arias; Wagner: excerpts from Die Götterdämmerung, Marilyn Horne, *soprano*.

(All Festival concerts at 8:30 unless otherwise noted)

Series tickets: \$36, \$30, \$25, \$20, \$15 (five concerts)

Single concerts: \$8.50, \$7.50, \$7, \$6, \$5, \$3.50

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* Died, February 25, 1972