

# The University Musical Society

of  
The University of Michigan

*Presents*

## THE ISRAEL PHILHARMONIC ORCHESTRA

ZUBIN MEHTA, *Conductor*

THURSDAY EVENING, OCTOBER 5, 1972, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

Symphony No. 34 in C major, K. 338 . . . . . MOZART  
Allegro vivace  
Andante di molto  
Finale: allegro vivace

Symphony in Three Movements (1945) . . . . . STRAVINSKY  
Tempo not defined  
Andante  
Con moto

### INTERMISSION

Symphony No. 7(2) in D minor, Op. 70 . . . . . DVOŘÁK  
Allegro maestoso  
Poco adagio  
Scherzo: vivace  
Allegro

## PROGRAM NOTES

### Symphony No. 34 in C major, K. 338 . . . . . WOLFGANG AMADEUS MOZART

In its diversity and scope the music of Mozart is one of the most astonishing achievements in the history of European art. In more than six hundred works, created at breathless speed during less than thirty years, Mozart revealed a universality unknown to any other composer, for his art was founded upon a thorough assimilation and sublimation of the prevailing Italian, French, and German styles of his period. No composer ever revealed simultaneously such creative affluence and such unerring instinct for beauty. Few artists in any age have been so copious and yet so controlled, or have so consistently sustained throughout their creative lives such a high level of artistic excellence.

Mozart's works of the year 1780 included the opera *Idomeneo* and the Symphony in C major. The Symphony is in three movements, rather than the usual four. Originally Mozart planned a minuet for the second movement—another break with the usual practice which made the third movement a minuet. Fourteen bars of the discarded minuet are crossed out in his manuscript, indicating that he evidently felt the work to have balance and unity as it stood.

The opening movement of the Symphony is marked *Allegro vivace* (C major, 4./4 time). After an introductory fanfare, an energetic figure based on an ascending C-major arpeggio is introduced by the oboes, bassoons, and strings. A contrasting subject, evolved from a descending chromatic scale, is introduced by the strings and echoed by the bassoons and oboes. A restatement of the upward arpeggio figure leads to the development section, in which the subjects are expanded and modified. The ascending arpeggio is heard again to begin the recapitulation.

The expressive slow movement (*Andante di molto*, F major, 2/4 time) is played by the strings alone. The first violins, with canonic imitation in the second violins, introduce the theme which, with many variations and embellishments, forms the basis of the movement.

The Finale (*Allegro vivace*, C major, 6/8 time) opens with a vigorous orchestral tutti. Oboes, bassoons, and strings establish the energetic 6/8 rhythm that pulsates throughout the movement. Bravura playing by the oboes, bassoons, and strings, with bright punctuation by the horns and trumpets, builds to a final crescendo, and the work ends with a flourish of arpeggios.

### Symphony in Three Movements . . . . . IGOR STRAVINSKY

Five years after he wrote his Second Symphony in C major, Stravinsky produced a third work in the symphonic form. A radical change in the composer's approach to the symphonic style is here evident. The "Symphony in Three Movements" is completely independent of formal symphonic structure. There is no sonata form, no development, no recapitulation. The music is conceived, as Ingolf Dahl wrote in his definitive analysis, "as the succession of clearly outlined locks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force."

The first movement is the most ambitious of the three. Though it has no marking other than metronomic, it is essentially an Allegro. It has been described as a toccata and is in three sections, the first and third being harmonic and the middle, polyphonic. Ingolf Dahl points out that this movement is constructed from thematic germs, identifying them as "the interval of the minor third (with its inversion, the major sixth), and an ascending scale fragment which forms the background to the piano solo of the middle part." A kind of "delicate intermezzo," with the concertino formed by harps and flutes, is heard in the second movement, which has a chamber music texture. This

movement dispenses with trumpets, trombones and percussion. A majestic theme in full orchestra prefaces the closing movement, which, like the first, is in three sections—though here the sections may be regarded as variation on the original theme. A fugue, unusual for its rhythmic and intervallic construction, leads to a coda-like finale, its subject stated by trombone and piano.

## Symphony No. 7(2) in D minor, Op. 70 . . . . . ANTONIN DVOŘÁK

Dvořák's Seventh Symphony (Second in the old listing) is his largest and most serious essay in the form. Sir Donald Tovey remarks, "I have no hesitation in setting Dvořák's Second (sic) Symphony along with the C-major Symphony of Schubert and the four symphonies of Brahms as among the greatest and purest examples in this art-form since Beethoven." Although commissioned by the Philharmonic Society of London in 1884, its more important impetus came from hearing the Third Symphony of Johannes Brahms. Dvořák was evidently impressed by its grandeur and sense of struggle and fate. Also Brahms had remarked, apropos of the rather light-hearted Sixth Symphony in D major, that he expected something more important the next time. Dvořák was determined therefore to excel in a truly serious and well-constructed academic work in the absolute style, to prove that he could be Brahmsian as well as Wagnerian. This symphony is the result; it is often called the "Tragic" Symphony.

Dvořák eschews here, for the most part, any appeal to the popular ear, something often found in many of his other large works. His musical thoughts are extended and carefully constructed. Like Proust, his sentences may tend to meander at times, but they are worth the effort of intelligent comprehension. On the first page of the manuscript score the composer has written about the opening theme which begins darkly and dramatically in violas and violoncellos. "This main theme occurred to me when the festival train from Pest arrived at the State station in 1884." So the music has nationalistic overtones, for the train was bearing several hundred anti-Hapsburg Hungarian patriots from Pest to a Czech National Theater Festival. (Here is another conflict in Dvořák's personality; an ardent Czech nationalist, he yet was immersed in the Germanic musical idiom, as well as receiving honors and rewards from the Emperor Franz Josef and the Austrian State.) The second subject is remarkably Brahmsian in feeling. The development, according to John Clapham in his work on Dvořák "is one of the most concise in the Czech master's music, and may well be his greatest." The movement ends in the melancholy vein of the opening.

A lofty spirit worthy of Bruckner pervades the slow movement. There is a passage for horn and clarinet who play, says Sir Donald, "the parts of a rustic Tristan and Isolde." Any listener familiar with the music will immediately recognize the resemblance. Brahms didn't have it all his own way! But also that master's Third Symphony must have been lurking in Dvořák's subconscious; witness the grave melody over solemn repeated pairs of chords.

The *Scherzo* is that Czechish dance called a *Furiant*, an energetic form that has a conflict between three-two and three-four rhythms to exhilarating and piquant effect. The *Trio* makes for a pastoral (G major) contrast to the fiery main part in D minor. Here the composer is writing characteristic music of his own culture, rather than embracing the broad spectrum of European music of that time.

For the *Finale*, the toga and the lyre of tragedy are once more taken up. Brahms is once more the lodestone that attracts the magnetic lines of style, but if it were not such a serious piece of music, one might almost be amused by the way Tristanesque harmonies and figures manage to insinuate themselves amidst the classical austerities. And at the end we have to refer once again to the incomparable Tovey. "The solemn tone of the close is amply justified by every theme and every note of this great work, which never once falls below the highest plane of tragic music, nor yet contains a line which could not have been written by any composer but Dvořák."

# An Evening with The Duke

Saturday, November 11, in Hill Auditorium at 8:30

Duke Ellington and his world-famous orchestra will be presented by the University Musical Society for the first time as a special Benefit Concert, with the contributions to help insure the long-standing tradition of excellent concerts in Ann Arbor. Tickets, including contribution, are priced at \$50, \$25, \$15, \$10, \$7, \$6, and \$4, and are now on sale at our Burton Tower offices. Included in the \$50 ticket is a special after-concert supper party and "more jazz." Brochures with complete details available upon request.

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## COMING EVENTS

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| THE WORLD OF GILBERT AND SULLIVAN . . . . .   | Friday, October 6<br>Saturday, October 7<br>(8:00, Power Center)      |
| BERYOZKA DANCE COMPANY . . . . .  | Tuesday, October 10*<br>Wednesday, October 11<br>(8:00, Power Center) |
| ERNESTO BITETTI, <i>Guitarist</i> . . . . .   | Tuesday, October 17<br>(8:30, Rackham Auditorium)                     |
| DANCERS OF MALI, AFRICA . . . . .   | Friday, October 20*<br>(8:00, Power Center)                           |
| AH AHK, MUSIC AND DANCE from Korea . . . . .  | Sunday, October 22<br>(2:30, Rackham Auditorium)                      |
| GUARNERI STRING QUARTET . . . . .   | Sunday, October 29*<br>(2:30, Rackham Auditorium)                     |
| BATSHEVA DANCE COMPANY from Israel . . . . .  | Friday, November 3*<br>(8:00, Power Center)                           |
| ROYAL PHILHARMONIC ORCHESTRA . . . . .  | Saturday, November 4<br>(8:30, Hill Auditorium)                       |
| CHINESE SKIN SHADOW PUPPETS . . . . .   | Monday, November 6<br>(8:30, Rackham Auditorium)                      |
| YUVAL TRIO from Israel . . . . .  | Wednesday, November 8<br>(8:30, Rackham Auditorium)                   |
| CHRISTOPHER PARKENING, <i>Guitarist</i> . . . . .   | Tuesday, November 14<br>(8:30, Rackham Auditorium)                    |
| PANIAGUA QUARTET . . . . .  | Saturday, November 18<br>(8:30, Rackham Auditorium)                   |
| ITZHAK PERLMAN, <i>Violinist</i> . . . . .  | Tuesday, November 21<br>(8:30, Hill Auditorium)                       |
| HANDEL'S <i>Messiah</i> , three performances in Hill Auditorium:<br>(8:30) Friday, December 1<br>(8:30) Saturday, December 2<br>(2:30) Sunday, December 3 |   |
| AUSTRAL STRING QUARTET from Sydney . . . . .  | Tuesday, December 5<br>(8:30, Rackham Auditorium)                     |

\* sold out

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## UNIVERSITY MUSICAL SOCIETY