

1962

Eighty-fourth Season

1963

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Eighth Program

Eighty-fourth Annual Choral Union Series

Complete Series 3376

Pittsburgh Symphony Orchestra

WILLIAM STEINBERG, *Conductor*

THURSDAY EVENING, FEBRUARY 14, 1963, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 97 in C major HAYDN
Adagio; vivace
Adagio ma non troppo
Minuetto
Finale: presto assai

Big Ben (A Variation Fantasy on the
Westminster Chimes) ERNST TOCH

INTERMISSION

Symphony, Op. 21 WEBERN
Ruhig schreitend
Variationen

Symphony No. 8 in F major, Op. 93 BEETHOVEN
Allegro vivace e con brio
Allegretto scherzando
Menuetto e trio
Finale: allegro vivace

Kaisermarsch WAGNER

Recordings by Command Classics

NOTE—This is the eleventh appearance of the Pittsburgh Symphony Orchestra under the auspices of the University Musical Society.

The Steinway is the official piano of the University Musical Society

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

PROGRAM NOTES

Symphony No. 97 in C major JOSEPH HAYDN

This symphony is one of the so-called "overtures" commissioned by the London impresario Salomon. Haydn identified the symphonies by writing out the music of their opening bars. In the Symphony No. 97 he quoted the first four measures of the violin part of the introductory *adagio*. This *adagio* is a brief but weighty movement followed by the *vivace*—full orchestra. The second movement is also an *adagio*, this time followed by a set of variations. Following the familiar Haydn pattern, the third movement is a minuet, with a trio of rustic charm. The *finale* is one of Haydn's most admirable rondo movements, running the gamut from the graceful and humorous to the earnest and symphonically weighty.

Big Ben (A Variation Fantasy on the Westminster Chimes) ERNST TOCH

Chimes have long played their part in the history of music, particularly of England with her many famous churches and belfries. From the Elizabethan age to the present, chimes resound in the scores of British composers. "The Bells," that delightful keyboard piece by William Byrd, echoes a carillon in the gentle sonorities of the virginal. Vaughan Williams recaptures in his "London Symphony" the distant toll of Westminster's Big Ben.

Ernst Toch was a visitor in England when he was inspired to compose what appears to be the most formidable tonal monument to England's bells in the form of a work called "Big Ben," bearing the subtitle: "A Variation Fantasy on the Westminster Chimes."

Concerning the background of this composition, Dr. Toch says: "The suggestion for *Big Ben* came to me during my stay in London in the winter of 1933-34. Once on a foggy night, while I was crossing Westminster Bridge, the familiar chimes struck the full hour. The theme lingered in my mind for a long while, and evolved into other forms, always somehow connected with the original one. It led my imagination through the vicissitudes of life, through joy, humor and sorrow, through conviviality and solitude, through the serenity of forest and grove, the din of rustic dance and the calm of the worship of the shrine; through all these images the intimate summons of the quarterly fragments meandered in some way, some disguise, some integration; until, after a last radiant rise of the full hour, the dear theme, like the real chimes themselves that accompanied my lonely walk, vanished into the fog from which it had emerged."

Symphony, Op. 21 ANTON WEBERN

The Symphony Op. 21 belongs, with the Concerto Op. 24 for Nine Instruments, to Webern's most important serial compositions. The symphony is based on a row containing the twelve semitones of the chromatic scale in the following order:

1	2	3	4	5	6	7	8	9	10	11	12
A	F-sharp	G	A-flat	E	F	B	B-flat	D	C-sharp	C	E-flat

This row evolves in strict symmetry. If divided into two equal sections of six notes each, the first six notes are the intervallic equivalent of the last six notes, read in reverse order. If subdivided further into three equal sections, the row will reveal additional tonal congruencies.

This succession of twelve notes functions as the fermenting basis of the symphony, uniting its tone material in a sense analogous to a sovereign key in classical music. The melodic structure of all segments in the symphony is determined by the intervallic relationship of the quoted tone row. It yields the basic shape that is binding for the entire composition.

Thus at the very outset, the inner coherence of the tone play becomes manifest. The study score, of course, is the indispensable guide to the comprehension of all structural factors. Lacking musical illustrations, it must suffice here to offer merely a few general clues to the substructure of Webern's gossamer music. To be sure, the knowledge of these structural components will neither add, nor subtract—at the first hearing of this kind of complex music—to its enjoyment, which can grow only upon familiarity and serious study. But even at the initial hearing, the perceptive music lover will grasp the aesthetic essence of Webern's esoteric tone play, which unfolds like a game of beads. He will sense the economy of means, so perfectly suited to the sophistication of the work. There is a certain ascetic element. There is brevity of statement, utmost concentration within the small instrumental medium.

The orchestra is of chamber music-like dimension. Thus the woodwind family is represented only by clarinets and bass clarinet; of the brass, only two horns are employed. There is harp and string quartet. No double basses are used.

The treatment of this small orchestra is pointillistic: dots of pure tone color are applied to the texture with utmost subtlety. Tone color is in perpetual flux throughout the two transparent movements of the symphony. The initial movement is based on a modern free interpretation of the concept of sonata form. Variations are at the root of the second movement.

The total duration of the symphony is approximately ten minutes.

Symphony No. 8 in F major, Op. 93 LUDWIG VAN BEETHOVEN

Beethoven's humor emerges as the counterpart of his tragic spirit. His symphonies often abound in idyllic feeling and expression. The *Eighth* surpasses them all in continuous joyousness and musical wit.

A symphonic curve unfolds that is unobscured by stormy clouds or hazy mists. There is no slow movement in the *Eighth*. The merry steps of a *minuet* replace the customary *scherzo*. The bright key of F major, which is also that of the *Pastoral*, appears as the main tonality of three movements. Only the witty second movement is in B-flat major, the key of the subdominant.

The brightness which radiates from this music makes us wonder what happened in the life of its creator, then forty-two years of age, in poor health and entirely deaf, to inspire music of such a delightful and optimistic nature.

The answer can only be speculative. We do know, however, that Beethoven's love of fun had reached a new high around the time of the composition of this symphony. The Austrian pastime of punning (which the native from Bonn acquired during his long residence in Vienna) assumes truly dangerous proportions. No friend is safe from his jokes. All acquaintances receive forbidding nicknames. If Beethoven is fond of them, they may be addressed in small games, wherein he proves himself a better composer than poet. The second movement of the *Eighth* stylizes this brand of drollery.

Beethoven had his own term to describe his happy mood: he called himself *aufgeknoepft*, by which he implied that he was "unbuttoned," i.e., relaxed and comfortable. Such was his frame of mind when he composed the *Eighth*. To be sure, the integration of humor into his symphonic score is of the most subtle kind. The expression of beauty and grace is accorded large space, delicately balancing the tonal comedy.

The orchestration of the symphony is truly remarkable. Certain features which Beethoven introduced into the *Eighth*, simultaneously mark their first employment anywhere in the history of music. The use of the timpani may serve as an illustration. Prior to Beethoven, these kettledrums were mostly used for dynamic purposes: they might join forces with the brass for effects of loudness, and often participate in the *tutti* of the full orchestra.

Beethoven discovered new expressive possibilities in the timpani. And instead of two drums tuned to the tonic and its lower dominant (as preceding symphonists used them) Beethoven's score called for the dominant above. The octave tuning from F to F in the *Eighth* indicated an ingenious new device. In the key of F, Beethoven scores for the C below, as well as the C above the root tone F.

In spite of the light weight of numerous pages in this score, Beethoven had a large orchestra in mind as its appropriate medium. Thus when he conducted the première in Vienna's *Redoutensaal* (of the Imperial Castle) on February 27, 1814, he employed the following string sections: eighteen first and eighteen second violins, fourteen violas, twelve 'cellos, seven double basses. The wind instruments played in pairs.

Kaisermarsch RICHARD WAGNER

The war of 1870-71 ended with the victory of Prussia over France. The war and swift victory made Wagner more German-conscious than he had ever been. In his new patriotic fervor, he had written the poem "To the German Army before Paris." Finally, the one-time revolutionary, whose political affiliations forced his flight from the fatherland in 1849, embarked 20 years later on a nationalistic composition: the *Kaisermarsch*, with an optional choral finale, singing the praise of the Prussian King who was now the German Kaiser.

Wagner decided to offer the *Kaisermarsch* to Herr Wieprecht, the director of the imperial military music in Berlin. But the conductor declined politely. Wagner, resourceful as ever, reinstrumentated the march for symphony orchestra. Moreover, he decided at that time to furnish the march with the previously mentioned patriotic text to be sung in unison (and octaves) by the audience. Consequently, they received a flyleaf with their program on which was printed both music and text.

The march is broadly set for full orchestra as a festive *allegro maestoso* (B-flat major, 4/4). The structure is typical for a national anthem. It contains a contrasting middle part and a rousing *coda*.

1962 — UNIVERSITY MUSICAL SOCIETY PRESENTATIONS — 1963

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

H I L L A U D I T O R I U M

- TORONTO SYMPHONY ORCHESTRA (C. U. Series) . . . Tuesday, March 12
WALTER SUSSKIND, *Conductor*; ANNIE FISCHER, *Pianist*
Program: Overture to "Leonore," No. 3 (Beethoven); Triptych (Mercure); Piano
Concerto No. 3 (Bartók); Symphony No. 4 in G major, Op. 88 (Dvořák).
- BIRGIT NILSSON, *Soprano* (Extra Series) Monday, March 18
- SAN FRANCISCO BALLET Friday, March 22
Program: Variations (Glazounow); Caprice (von Suppé); Divertissement (Auber).
Tickets: \$4.00—\$3.50—\$3.00—\$2.25—\$1.50

R A C K H A M A U D I T O R I U M

- BUDAPEST STRING QUARTET February 20, 21, 22, 23, & (2:30) 24
Complete cycle of Beethoven string quartets
Series Tickets: \$10.00 and \$7.00; *Single Concerts*: \$3.00 and \$2.00
- JULIAN BREAM, *Guitarist and Lutenist* (2:30) Sunday, March 31
Tickets: \$2.50 and \$2.00

Ann Arbor May Festival

PHILADELPHIA ORCHESTRA in six concerts May 9, 10, 11, 12

THURSDAY, MAY 9, 8:30. EUGENE ORMANDY, *Conductor*; E. POWER BIGGS, *Organist*. "Music for the Royal Fireworks" (Handel-Harty); Poulenc's Organ Concerto in G minor; Excerpts from "Lulu" (Berg); and "Organ" Symphony No. 3 in C minor (Saint-Saens).

FRIDAY, MAY 10, 8:30. THOR JOHNSON, *Conductor*; GRANT JOHANNESSEN, *Pianist*. UNIVERSITY CHORAL UNION, "Te Deum" (Verdi); Variations for Piano and Orchestra (Riegger); "Still Are New Worlds" (Ross Lee Finney) EDWIN G. BURROWS, *narrator*; "Wanderer" Fantasia (Schubert-Liszt).

SATURDAY, MAY 11, 2:30. WILLIAM SMITH, *Conductor*. Duet-Concertante for Clarinet and Bassoon (Strauss) Gigliotti and Garfield, *soloists*; Haydn Variations (Brahms); Fantastic Symphony (Berlioz).

SATURDAY, MAY 11, 8:30. EUGENE ORMANDY, *Conductor*; ISAAC STERN, *Violinist*. Mendelssohn and Prokofieff (No. 1) *Concertos*; Trumpet Voluntary (Purcell), Gilbert Johnson, *soloist*; and Brahms' Symphony No. 2.

SUNDAY, MAY 12, 2:30. THOR JOHNSON, *Conductor*. UNIVERSITY CHORAL UNION, Haydn's "Creation." *Soloists*: ADELE ADDISON, *Soprano*; JOHN McCOLLUM, *Tenor*; DONALD BELL, *Bass*.

SUNDAY, MAY 12, 8:30. EUGENE ORMANDY, *Conductor*; RUDOLF AND PETER SERKIN, *Pianists*. Mozart Concerto No. 10 for Two Pianos; Beethoven Concerto No. 4; Mozart "Haffner" Symphony; Buxtehude's Passacaglio.

Series Tickets: \$20.00—\$16.00—\$13.00—\$10.00—\$8.00
Orders now accepted and filed.

Beginning March 15 any remaining tickets will be placed on sale for single concerts at \$4.00—\$3.50—\$3.00—\$2.25—\$1.50.

For tickets and information, address:
University Musical Society, Burton Memorial Tower