

1964

Eighty-sixth Season

1965

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Seventh Concert

Eighty-sixth Annual Choral Union Series

Complete Series 3455

Minneapolis Symphony Orchestra

STANISLAW SKROWACZEWSKI, *Conductor*

Soloist:

HENRYK SZERYNG, *Violinist*

MONDAY EVENING, FEBRUARY 8, 1965, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Concert Music for Strings and Brass Instruments . . . HINDEMITH
Moderate speed, with force
Lively; slow; lively

Concerto for Violin and Orchestra, No. 2 SZYMANOWSKI
Moderato; cadenza; allegrementemolto energico
Andantino, allegrementemolto animato
(Played without pause)
HENRYK SZERYNG

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; allegro vivace

** Recorded by the Minneapolis Symphony Orchestra
on Mercury Living Presence Records.*

NOTE.—The University Musical Society has presented the Minneapolis Symphony Orchestra in the Choral Union Series on five previous occasions.

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

PROGRAM NOTES

by PAUL S. IVORY

Concert Music for Strings and Brass Instruments . . . PAUL HINDEMITH

Hindemith was born in Hanau, near Frankfurt, on November 16, 1895, and died December 28, 1963, in Frankfurt. His *Concert Music* was composed in 1930 for the Boston Symphony's fiftieth anniversary, and they first performed it on March 4, 1931, with Koussevitzky conducting.

Although Hindemith lived in the United States for many years and taught in several universities (the longest time at Yale), he was never an American musically, though he became a citizen in 1946. He followed the German line deriving from Bach and Beethoven and was influenced by Brahms, Strauss, and Wagner, the latter through Reger. He wrote all kinds of music: large-scale operatic music, symphonies and other big orchestral works, chamber music (including a series of sonatas with piano accompaniment for practically all the winds and strings), music for professionals, amateurs, children, and débutantes, music for films, marionettes, bands, and mechanical pianos. And the lists, in most categories, are long. Besides the music, there are important pedagogical works—books on fundamental musicianship and advanced harmony and theory.

He was above all, a practical man. He played viola in theaters as early as age eleven. His theorizing, which was considerable, he kept rooted in practice. *Gebrauchsmusik*, music for use, was an early enthusiasm. His feeling for the past, especially the Reformation, expressed itself in a neoclassicism which made counterpoint natural and clarity of texture and form more important than color. Jazz elements were often included. Hindemith emphasized the basic necessity of communication between composer and public.

His harmony became reasoned extensions of earlier methods, usable today and taking notice of all twelve tones. The harmonic triad is unabashedly present, often at beginnings and ends of pieces. He made considerable use of bitonality or of two or more keys at once between times and did not avoid dissonance.

The easiest way to think of Hindemith's work is in two parts: the early, formative period of satire, impersonality, even of harshness; and the latter, mellowed period of lyricism, neoromanticism, and versatility, as exemplified tonight. *Concert Music for Strings and Brass Instruments* should present few difficulties to the listener. It is unpretentious, pleasant, strong music with a few simple and beautiful thoughts relieving the tension, some exciting rhythms, and a general air of festivity.

Concerto for Violin and Orchestra No. 2, Op. 35 . . . KAROL SZYMANOWSKI

Szymanowski was born at Timoshovka in the Ukraine, Russia, September 21, 1883; he died near Lausanne, Switzerland on March 29, 1937. He was a Polish nationalist,

nevertheless. The Slav intensity is surely in his music, combined though it is with Impressionism, which, after all, was the Frenchman Debussy's creation.

But it includes, also, considerable chromaticism, some atonal and polytonal elements, and shows the influence of ancient Polish folk music from the mountains and the modal melodies with their irregular rhythms that Poles have long loved.

The concerto tonight is the composer's second of two for violin, first performed in Warsaw on October 6, 1933. Szymanowski was a pianist himself, but the violin concertos have a special worth of their own and have been needlessly neglected here and abroad.

The latter part of his work has been most admired. A *Stabat Mater*, 1928, based on music from Tatra mountain dwellers, showed his ability to use such material in a way significant outside his native land, as well as inside it. His treatment of the *mazurka* goes far beyond Chopin's. According to Kolinsky, "Everything they [the mazurkas] contain of the meeting of East and West is very instructive . . . After Chopin, Karol Szymanowski is the most representative composer of Poland . . ."

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

Peter Ilyich Tchaikovsky was born May 7, 1840 in Votinsk, district of Viatka, Russia; he died in St. Petersburg, November 6, 1893. His fifth symphony was composed in 1888 and first performed November 17 of that year in St. Petersburg, with the composer conducting.

Standing between the more Russian fourth and the long wail of the sixth, the fifth is probably Tchaikovsky's greatest work of construction in the field of symphony composing. It made its way slowly to recognition, however, his brother Modest being of the opinion that this was owing to the fact that Peter conducted at the first two performances. Modest felt he simply was not a very efficient conductor, and that the symphony, therefore, was not presented as attractively as it otherwise could have been.

The same features of the work's construction that make it a unified whole have suggested to many that the symphony is also following a "program," according to the English critic, Newman, a program that "embodies an emotional sequence of some kind," which he cannot identify, lacking a clue from the composer. The quality of the theme which begins the symphony, in the clarinets, and recurs in each movement, convinces him of this. It "is a peculiarly somber and fateful" theme.

It tinges the beauty of the second, slow movement. The almost false gaiety of the waltz in the third movement is interrupted by it. It makes the triumph of the last movement something less than that, for in that place it is also disturbing. The questions thus raised in the symphony seem to have to do with those of life and death, and they may not, possibly cannot, have been answered by Tchaikovsky or anybody else. But they do not fail to have touched us all the same.

UNIVERSITY MUSICAL SOCIETY

INTERNATIONAL PRESENTATIONS

SPECIAL RECITAL

MARIAN ANDERSON, *Contralto* Wednesday, April 14

Tickets now on sale

*PARIS CHAMBER ORCHESTRA Sunday, February 14

ADOLF SCHERBAUM, *Trumpet*; and MICHEL RENARD, *Cello*
PAUL KUENTZ, *Conductor*

*NETHERLANDS CHAMBER CHOIR Saturday, February 27

DETROIT SYMPHONY ORCHESTRA (2:30) Sunday, February 28

SIXTEN EHRLING, *Conductor*

Program: Prelude and Quadruple Fugue ALAN HOVHANESS
Symphony No. 1 in E minor SIBELIUS
Symphony No. 1 in F minor SHOSTAKOVICH

(Replacing Polish Mime Theatre in the Extra Series, originally scheduled for February 23)

ROSALYN TURECK, *Pianist* Monday, March 1

Program: All Bach—

Prelude and Fugue on the Name of BACH
Capriccio on a Departing Brother
French Overture
Three Two-Part Inventions
Two Sinfonias
Italian Concerto

*CHICAGO LITTLE SYMPHONY Sunday, March 7

THOR JOHNSON, *Conductor*

Program:

Sinfonia in B-flat major BACH
Divertissements, Op. 5 KLEBE
Meditation and Processional for Viola and Orchestra BLOCH
Concerto da camera for Flute, English Horn, and Strings HONEGGER
The Lark Ascending—A Romance for
Violin and Orchestra VAUGHAN WILLIAMS
Kadha-Hi-Haku FUKUSHIMA
Sinfonia Breve da Camera No. 1 INGHELBRECHT

ROBERT MERRILL, *Baritone* Friday, March 12

*SOLISTI DI ZAGREB Tuesday, March 30

NATIONAL BALLET OF CANADA Saturday, April 3

Tickets: \$4.50—\$4.00—\$3.50—\$3.00—\$2.25—\$1.50

* Standing room only

In Rackham Auditorium

CHAMBER MUSIC FESTIVAL

BUDAPEST STRING QUARTET February 17, 18, 19, 20, (2:30 P.M.) 21

Beethoven cycle (5 concerts)

Series tickets: \$12.00—\$9.00—\$7.00

Single concerts: \$3.50—\$2.50—\$2.00

1965 MAY FESTIVAL. Season tickets: \$25.00—\$20.00—\$16.00—\$12.00—\$9.00
(Beginning March 1, any remaining tickets will be placed on sale for single concerts at
\$5.00—\$4.50—\$4.00—\$3.50—\$3.00—\$2.50 and \$1.50

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