

1966

Eighty-eighth Season

1967

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

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First Program

Fourth Annual Chamber Arts Series

Complete Series 3523

The Chamber Symphony of Philadelphia

ANSHEL BRUSILOW, *Conductor*

SATURDAY EVENING, SEPTEMBER 24, 1966, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Trumpet Voluntary JEREMIAH CLARKE

Concerto Grosso for Strings and Harpsichord
in G major ("Alla Rustica") VIVALDI

Presto
Andante
Allegro

Sinfonia in B-flat major J. C. BACH

Allegro assai
Andante
Presto

*Concerto for Chamber Orchestra BENJAMIN LEES

Adagio misterioso; allegro
Adagio
Spiritoso

INTERMISSION

Symphony in D major CHERUBINI

Largo; allegro
Larghetto cantabile
Allegro non tanto
Allegro assai

* World première.

Tonight's concert marks the United States debut of this American chamber symphony.

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

PROGRAM NOTES

by

PAUL AFFELDER

Trumpet Voluntary JEREMIAH CLARKE (Transcribed by Anshel Brusilow)

The eminent English conductor Sir Henry J. Wood discovered this little piece under the title of *Trumpet Tune*, among a manuscript collection of harpsichord pieces in the British Museum. Though no composer's name was attached to the work, the last piece in the collection was known to be by one of the greatest of all English masters, Henry Purcell. It was not unnatural, therefore, for Wood to assume that the *Trumpet Tune* was also by Purcell, and he published his transcription of the work in 1923 as *Trumpet Voluntary* by Purcell. More recent research, however, has revealed that this *Trumpet Tune* is identical with *The Prince of Denmark's March*, which Purcell's contemporary, the London organist and composer Jeremiah Clarke, contributed to *A Choice Collection of Ayres for the Harpsichord*, published in 1700.

Anshel Brusilow made this transcription of the *Trumpet Voluntary* especially for the Chamber Symphony of Philadelphia. He has scored it for pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, kettledrums, and the usual strings.

Concerto Grosso for Strings and Harpsichord in G major ("Alla Rustica") ANTONIO VIVALDI

Very little is known about the life of Antonio Vivaldi. He studied with his father, who was a violinist at San Marco in Venice, also with the composer Giovanni Legrenzi. From 1703 to 1740, he served as director of music, composer, teacher, and violinist at the Seminario Musicale dell' Ospedale della Pietà, one of four homes for foundling girls in Venice.

The Concerto Grosso belongs to a large cache of Vivaldi manuscripts discovered only a few years ago in Genoa by Dr. Alberto Gentile. Except for the characteristic three-movement plan of fast-slow-fast, to be found not only in most of Vivaldi's concerted works but in most such compositions of the baroque period, this concerto is quite atypical. Its title of *Alla Rustica* comes from the decidedly rustic character of its opening *Presto*, a jig-like movement in 9/8 meter with a theme that recalls that of *The Irish Washerwoman*. The slow movement, *Adagio*, is only sixteen measures long; it consists of a series of cadences that modulate through several keys and form an introduction to the final *Allegro*; smooth-flowing and somewhat more sedate than many Vivaldi closing movements, the latter is in two brief sections, each of which is repeated.

Sinfonia in B-flat major JOHANN CHRISTIAN BACH

Johann Christian Bach, often referred to as the "London Bach" because of the many successful years he spent in the British capital, was the eleventh and youngest surviving son of Johann Sebastian Bach. Since his illustrious father died before Johann Christian had reached his fifteenth birthday, it is doubtful if he gave him much musical instruction, for his music shows little of his father's influence; it belongs more to the *galant* style of the rococo period in which he lived, and is marked by grace and elegance. Not surprisingly, it also has a decided Italian flavor.

The Sinfonia in B-flat major was composed in London about 1770, probably for use in one of Bach's many concerts there. It takes the form of an Italian overture—three sections, fast-slow-fast, played without pause. Its opening *Allegro assai*, with a vigorous first theme and a contrastingly more lyrical second theme, definitely foreshadows the first-movement form of the symphony and sonata. An unusual feature of the slow movement, *Andante*, is the reappearance at one point of a quotation from the second theme of the first movement. The final *Presto* is a spirited rondo.

Concerto for Chamber Orchestra BENJAMIN LEES

Though he was born in Manchuria, of Russian parents, Benjamin Lees is a thoroughly American composer. He attended the University of Southern California, where his teachers in harmony, theory and composition included Ernst Kanitz, Halsey Stevens, and Ingolf Dahl. Later he studied privately with the late American composer George Antheil. In 1955, Lees was the recipient of a Guggenheim Fellowship for travel and work in Europe. This was followed by a Copley Foundation Award and a Fulbright Fellowship, enabling him to continue his work abroad for eight years.

Lees's music, which has been performed by most of our leading orchestras, has been described as "alternately rhythmic, lyric and free from the usual nationalistic influences." Concentrating mainly on purely instrumental compositions, he has written a quantity of orchestral, chamber and keyboard music.

The Concerto for Chamber Orchestra was commissioned by Anshel Brusilow and is the first new work to be presented by this new orchestra. It is being performed during the orchestra's pre-season tour, receiving its première on tonight's program.

Lees has cast his concerto in the customary three movements. The first movement opens with a slow, mysterious introduction, appropriately marked *Adagio misterioso*, which leads to the vigorous main section, *Allegro*. The lyrical middle movement, *Adagio*, is based on a single subject in free form, freely developed, while the finale, *Spiritoso*, is a rondo that is almost like a perpetual motion.

Symphony in D major LUIGI CHERUBINI

Among Cherubini's fairly voluminous output there exists only one symphony. It was composed, along with an overture and a vocal work, at the invitation of the London Philharmonic Society, and the composer himself conducted its world première.

On January 23, 1936, Toscanini introduced the symphony to America at a concert of the New York Philharmonic. In 1829, Cherubini had rearranged the music as a string quartet in C major. For this he composed a new slow movement and increased the tempo of the third movement, changing it from a Minuetto to a Scherzo. When Toscanini revived the symphony, he used the quartet as the basis for certain alterations in the earlier score. He retained the original slow movement of the symphony, but adopted the faster tempo marking for the third movement. This performance makes use of the editorial changes by Toscanini.

CHAMBER SYMPHONY OF PHILADELPHIA

ANSHEL BRUSLOW, *Music Director and Conductor*

THOMAS MICHALAK, *Assistant Conductor*

Violins

Stuart Canin,
Concertmaster
 William Steck,
Ass't. Concertmaster
 Robert Witte
 Alcestis Perry
 Helen Janov
 Lee Snyder
 Thomas Michalak
 Rick Posner, *Principal*
 Kent Rose
 Marion Hersh
 Monica Witte
 Olga Myerovich
 Alicja Buczynska

Violas

Carlton Cooley, *Principal*
 Ralph Hersh
 Arthur Lewis
 Murray Labman

Cello

Willem Stokking,
Principal
 Catharina Meints
 Samuel Belenko
 Robert Perry

Basses

Sam Hollingsworth,
Principal
 Henry G. Scott

Flutes

Israel Borouchoff
 George Ervin Monroe

Oboes

James Caldwell
 David Seeley

Clarinets

Nathan Brusilow
 Ronald Reuben

Bassoons

Ryohei Nakagawa
 Christopher R. Weait

Horns

James London
 Ward Fearn

Trumpets

Louis Opalesky
 Joseph K. Koplin

Tympani

Jack Moore

*Piano, Celesta,
 Harpsichord*

Vladimir Sokoloff

UNIVERSITY MUSICAL SOCIETY
INTERNATIONAL PRESENTATIONS

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

HILL AUDITORIUM

CHORAL UNION SERIES—Opening Concert

CHICAGO SYMPHONY ORCHESTRA Saturday, October 8

Program:

Overture, "The Consecration of the House," Op. 124 BEETHOVEN
Symphony No. 4, "Inextinguishable" NIELSEN
Symphony No. 4, "Altitudes" MARTINON

EXTRA SERIES—Opening Concert

CHICAGO SYMPHONY ORCHESTRA Sunday, October 8

Program:

Five Pieces for Orchestra, Op. 16 SCHÖNBERG
Concerto for Violin and Cello ROZSA
Symphony No. 2, C major, Op. 61 SCHUMANN

Tickets: \$5.00—\$4.50—\$4.00—\$3.50—\$2.50—\$1.50

THE FIFTH ANNUAL
Dance Festival

Three performances in Hill Auditorium

*HOSHO NOH TROUPE Monday, October 24, 8:30

From Suidobashi Noh Theatre, Tokyo. Presented in collaboration with the University of Michigan Center for Japanese Studies. The program: "Sumidagawa," and "A Han-Noh."

ROBERT JOFFREY BALLET Wednesday, October 26, 8:30

Young American "classic" company, with orchestra, specializing in both classic and modern choreography.

FIESTA MEXICANA Saturday, October 29, 8:30

From Palacio de Bellas Artes, Mexico City, in its first United States tour. Program includes "Deer Dance"; Dances from the Mayans and the Aztecs; Songs and Dances of Vera Cruz; with native orchestra.

Series Tickets: \$8.00—\$6.00—\$5.00

Single Concerts: \$4.00—\$3.00—\$2.00

* "Music of the Japanese Noh Drama"—Lecture-demonstration Tuesday evening, October 18, 8:30 P.M., at School of Music Recital Hall. Professor William P. Malm (Open to the public without charge).

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