

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

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Fifth Concert

Eighty-ninth Annual Extra Series

Complete Series 3610

Stockholm Philharmonic Orchestra

ANTAL DORATI, *Conductor*

FRIDAY EVENING, MARCH 8, 1968, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Overture to "Benvenuto Cellini," Op. 23 BERLIOZ (1803-1869)

Hector Berlioz's operas have never belonged to the so-called standard repertoire. "Benvenuto Cellini" is, however, known because of two orchestral parts: the overture and the prelude to the second act, which was added six years later and named "Roman Carnival."

Two Images BÉLA BARTÓK (1881-1945)

In Blossom
Village Dance

"Two Images" represents a type of composition that is often found in Bartók's works: a calm, lyrical interpretation of nature followed by a lively one with intense dance rhythm. At the beginning and at the end of the first piece the French impressionistic trait is striking. In the second one, however, Bartók dwells in his native Hungarian village with its folksy harmonies and rhythms.

"Sisyphos" Choreographic Suite KARL-BIRGER BLOMDAHL (1916-)

Introduction
The Banquet
Persephone's Dance
Dance of Death, Sisyphos' Triumphant Entrance
Dance of Life

Karl-Birger Blomdahl is one of Sweden's foremost composers. Blomdahl was at first influenced by Paul Hindemith's music but soon he adopted some of the Schönberg school ideas. Many of his works are based upon a serial technique which offers great compositorial freedom, although he is not considered a real "twelve-tone" composer.

The ballet "Sisyphos" (based on the Greek myth) appeared in 1954 in cooperation with the choreographer Birgit Akesson. The "choreographic suite," however, should be looked upon as independent of the contents of the ballet. The music shows some Bartók influences, but essentially it bears Blomdahl's personal signature. He uses a series of tones within the chromatic scale in order to build up melody and chords.

INTERMISSION

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

Symphony No. 2 in D major, Op. 43 JEAN SIBELIUS (1865–1945)

Allegretto

Tempo andante ma rubato

Vivacissimo

Finale: allegro moderato

Jean Sibelius' first symphony (1899) shows him as he was just before the turn of the century: national, romantic, and notably influenced by the two Russians, Borodin and Tchaikovsky. The second symphony appeared two years later. It has sometimes been described as a "pastorale" though only the introductory movement can be entitled "pastorale."

The form concentration that is so typical of Sibelius does not show in the D-major symphony. It has the traditional four movements, even if the last two are played without an interval, following the example of Beethoven and Schumann. The slow second movement shows, in its violent anguish, cognation with the symphonic poem "Finlandia" from the same period. The final movement consists of a crescendo with "basso ostinato" passages. On the whole, the movement is full of gaiety and triumph, but there are also solemn and melancholy sequences.

Notes by SVEN KRUCKENBERG

ANN ARBOR MAY FESTIVAL — April 20, 21, 22, 23, 1968

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

SATURDAY, APRIL 20, 8:30

EUGENE ORMANDY, *Conductor*, ANTHONY di BONAVENTURA, *Pianist*, performs Bartók Concerto No. 2 for Piano and Orchestra. "Egmont" Overture (Beethoven) and Symphony No. 1 (Brahms).

SUNDAY, APRIL 21, 2:30

THOR JOHNSON, *Conductor*. CLAUDE FRANK, *Pianist*, performs Mozart Concerto, K. 456. Honegger's *King David* with UNIVERSITY CHORAL UNION; JUDITH RASKIN, *Soprano*; JEAN SANDERS, *Contralto*; LEOPOLD SIMONEAU, *Tenor*; and THEODORE UPPMAN, *Baritone*.

SUNDAY, APRIL 21, 8:30

EUGENE ORMANDY, *Conductor*. All Russian program: "Fireworks" (Stravinsky); Symphony No. 3 in A minor, Op. 44 (Rachmaninoff); Symphony No. 5 (Shostakovich)

MONDAY, APRIL 22, 8:30

THOR JOHNSON, *Conductor*. JUDITH RASKIN, *Soprano*, sings Mozart's "Exultate Jubilate"; and performs with THEODOR UPPMAN, *Baritone*, and THE UNIVERSITY CHORAL UNION, in Brahms' *Requiem*.

TUESDAY, APRIL 23, 8:30

EUGENE ORMANDY, *Conductor*. EILEEN FARRELL, *Soprano*, in operatic arias by Verdi, Mascagni, and Puccini. Symphony No. 41 (Mozart); Paganiniana (Casella); and Rosenkavalier Waltzes (Strauss).

Series Tickets: \$25.00—\$20.00—\$16.00—\$12.00—\$9.00
Single Concerts: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00

INTERNATIONAL PRESENTATIONS, 1968–1969

Orders for series tickets accepted beginning Monday, March 18—

CHORAL UNION SERIES (10 concerts)—Hill Auditorium

DANCE SERIES (5 events)—Hill Auditorium

CHAMBER ARTS SERIES (7 concerts)—Rackham Auditorium

(Brochures available on the same date)

For tickets and information, address
UNIVERSITY MUSICAL SOCIETY, Burton Tower, Ann Arbor, Michigan