

The University Musical Society



The University of Michigan



Presents

MELBOURNE SYMPHONY ORCHESTRA

WILLEM VAN OTTERLOO, *Principal Conductor*

LEONARD DOMMETT, *Concertmaster*

SATURDAY EVENING, OCTOBER 24, 1970, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

In recognition of the 25th anniversary of the United Nations

National Anthems: *Star-Spangled Banner* and *God Save the Queen**

God save our gracious Queen, Long live our noble Queen,
God save the Queen.
Send her victorious, Happy and glorious,
Long to reign over us, God save the Queen.

Sun Music III ("Anniversary Music") PETER SCULTHORPE

Four Movements from the Symphonic Poem *Psyche* FRANCK

Le Sommeil de Psyche
Psyche enlevée par les Zephyrs
Le Jardin d'Eros
Psyche et Eros

Hymn of the Nations VERDI

SMALL CHORUS OF THE UNIVERSITY CHORAL UNION
JOHN McCOLLUM, *Tenor*
DONALD BRYANT, *Director*

INTERMISSION

Symphony No. 5 in C minor, Op. 67 BEETHOVEN

Allegro con brio
Andante con moto
Scherzo: allegro
Finale: allegro

* University Choral Union leading the National Anthems *Odyssey Records*

The Melbourne Symphony Orchestra is directed by the Australian Broadcasting Commission.

Hymn of the Nations VERDI
(Text by Arrigo Boito)

Arrigo Boito and Giuseppe Verdi together wrote two great masterpieces of Italian opera, *Otello* and *Falstaff*. It is of interest that the two men worked for the first time as a team, not on a composition for the theater but on a Cantata. Boito was only twenty years old when he wrote the text of "Inno delle Nazioni" ("Hymn of the Nations"), the cantata which Verdi submitted for performance at the London Exhibition of 1862. Verdi's acceptance was unusual, as he normally did not like commissions or writing occasional music. But it is said that patriotism for his native land influenced his decision to accept this commission. Strange to say, that in spite of Verdi's great popularity in England, the "Hymn of the Nations" was not even performed at the Exhibition. The first performance took place later on May 24, 1862. On this occasion the "Hymn of the Nations" was a great success and the writers of the day were full of praise for the work. In particular they mentioned the finale, a brilliant apostrophe to England, France, and Italy in which Verdi presented successively, *God Save the Queen*, followed by an *Italian National Tune* and *La Marseillaise*. Boito's words and Verdi's music were their own personal expression of their feelings at that time in history, and may the work appeal today, one hundred and eight years later, to the music-lovers of all nations.

Symphony No. 5 in C minor, Op. 67 BEETHOVEN

The first movement of the Fifth Symphony is dominated by a rhythmic four-note figure that probably has a wider recognition than any other theme or technical device in the whole world of music. "Thus Fate knocks at the door" is the significance Beethoven himself is quoted as having placed on this opening *motto* which establishes within the first bars a mood of despair and oppression. It forms the core of the first subject of the movement and the two first bars of the more lyrical second subject. This second subject arrives early in the movement, introduced by the horns, with the new melody taken by the violins.

Relief from struggle comes with the second movement, where the predominant mood is consolation and meditation. As in the first movement, the mood is established with amazing technical economy within the first few bars. The cellos sing a lovely melody, which forms the principal theme of the movement. The second theme follows in the same mood but with more assurance.

In the third movement of the symphony, marked *Allegro (Scherzo)*, after the solemn introduction of a broad melody in the basses, a relentless march-like theme reminiscent of the "Fate" motif is given out by the horns and taken up by the full orchestra. After an extended development, there follows one of the most exciting passages in this or any symphony. A soft tapping on the drums creates an air of expectancy, and the whole orchestra seems poised for a great moment. Then the strings enter dramatically with a faint suggestion of the *scherzo* theme, and are joined directly by the full orchestra, which rises with increasing intensity to blaze out into a triumphal march.

This march passes directly into the broad melody of the *Finale*. Two more distinctive themes follow in rapid succession, one a lilting measure in triplets, the other lively and vigorous. After a development passage, there occurs another of the musical surprises that make the Fifth Symphony remarkable. The rhythmic *scherzo* makes a brief final appearance, followed by the passing in review of all the themes of the movement. The tempo is increased, a final snatch of the triumphant march is heard, and the symphony is brought to a conclusion with a succession of resounding chords.

PROGRAM NOTES

Sun Music III ("Anniversary Music") PETER SCULTHORPE

Peter Sculthorpe was born in Launceston, Tasmania. He studied at the University of Melbourne, and at Wadham College, Oxford. He is now a Reader in Music at the University of Sydney. In 1965 he was the first Australian composer to be granted a Harkness Fellowship, and he spent 1966 as composer-in-residence at Yale University.

In 1968 Sculthorpe visited Japan for a Unesco Round Table Conference, where he represented Western composers, and he has recently been given the Encyclopaedia Britannica Award for the Arts.

Sun Music III was originally commissioned by the A.B.C. under the title *Anniversary Music* to commemorate the twentieth anniversary of the Youth Concerts in Australia. Sculthorpe, who is particularly interested in oriental music, chose Indonesian music as his starting point for what he felt would become a rather relaxed, magical work, related in its inspiration to Balinese shadow play music. Since the year of the anniversary is over, the composer felt that, since the music belonged to the same genre as the other *Sun Music* pieces, it would be appropriate to re-name it; hence its present title. In Sir Robert Helpmann's *Sun Music* ballet this is the music for the section called *Growth*, and it evokes the life-giving energy of the sun in the jungle.

Four Movements from the Symphonic Poem *Psyché* CÉSAR FRANCK

The symphonic poem *Psyché* dates from the same period as the composer's D-minor Symphony, and was originally devised as a work for chorus and orchestra, based on the old Greek myth relating to the love of the beautiful Psyche for Eros, the God of Love, whom the Romans identified with Cupid.

Some critics maintain that the work is "a struggle between good and evil, between sacred and profane love," that, forgetful of the mythical hero and heroine, César Franck makes them the symbols of the human soul and of supreme love. Others argue that it is pure love music, unblushingly passionate, but with the passion expressed in beautiful sounds. The music is refined and polished, gentle rather than forceful and charmingly scored; at times touched by a certain naïvety, and at others, underlined by passion.

Psyche asleep. This begins with a murmuring string accompaniment over which a solo clarinet sings very softly the principal theme. In the dim regions of her dreams, Psyche senses some perfect bliss, not of the world, which she feels will be hers. The principal theme soars above the orchestra in a great lyric climax, and then dies away almost to nothing.

Psyche carried away by the Zephyrs. The orchestration depicting the zephyrs is especially imaginative, delicate, and colourful. There are flutterings in the high flutes, oboes, and clarinets, and the conclusion is even more ethereal than that of the first movement.

The Garden of Eros. Here, the atmosphere is charged with a certain menace, and for the first time in the work the music reaches a fortissimo dynamic. The "programme" is as follows: "Psyche reclines on a bed of flowers, while rejoicing nature does homage, as to a queen. Voices murmur in her ear of the power of love . . . She wakes in gentle agitation . . . The murmuring voices speak of the invisible Eros who is now approaching . . . Enchanted, she listens and waits . . . In graver tones the voices sing 'Remember! On the face of thy mystic lover thou must never look . . . Forget not!' The spirits are silent; but another voice is now heard, sweet yet clear . . ."

Psyche and Eros. Eros speaks to Psyche and she answers timidly. Their souls commingle . . . All is passion, all is happiness, to last for ever if only Psyche will remember not to look at her lover's face . . . A warm melody in the cellos sometimes reinforced by the French horn, might be the voice of Eros. Reminiscences of the themes of the preceding movements return at the end, as the music fades.



UNITED NATIONS FLAG, ADOPTED BY THE GENERAL ASSEMBLY ON 20 OCTOBER 1947

Messages for UN Day 1970

Because October 24, 1970, is the 25th Anniversary of the United Nations, United Nations Day this year offers all of us a special opportunity to help commemorate a nationwide observance of this historic occasion.

The 25th Anniversary of the United Nations is a significant milestone in the history of international cooperation. The United Nations has lived longer than any other international political organization. It has survived seemingly insurmountable political crises. That the United Nations, in spite of many failures, continues to serve the urgent purposes defined in its Charter in 1945, is a triumph of the human spirit in response to overwhelming need.

President Nixon, in his State of the World address, said that this 25th Anniversary of the United Nations is an occasion for "more than commemoration. It is a time to acknowledge its realistic possibilities and to devise ways to expand them. It is a time to set goals for the coming years." Such a realistic approach to this occasion will provide the best possible foundation for continuing efforts to build the more effective United Nations the world so urgently requires.

FREDERICK L. EHRMAN, *National Chairman*
Appointed by President Nixon

The United Nations should be judged by its successes—mostly undramatic and unpublicized. In some areas the United Nations has not yet measured up to expectations but the challenge then is to make things work better in the future.

As a former UN observer in Palestine I stress the many, many instances where I saw UN intervention prevent shooting incidents from escalating into major conflagration.

The UN has been for twenty-five years the world's major force for peace. It should be the prayer of all mankind that this will continue.

GILBERT E. BURSLEY, *Michigan Chairman*
Appointed by Governor Milliken

Ann Arbor proudly hosts the musicians of the Melbourne Symphony and welcomes His Excellency, the Honorable Sir James Plimsoll, Ambassador from Australia, on the occasion of the United Nations twenty-fifth anniversary.

DANIEL H. SCHURZ, *Ann Arbor Chairman*
Appointed by Mayor Harris

The Melbourne Symphony Orchestra is on its first tour of the United States. In Ann Arbor tonight its program commemorates the twenty-fifth anniversary of the United Nations, and with their cooperation the University Choral Union with John McCollum, tenor, is participating in the performance of "Hymn of the Nations" by Verdi. This makes the first time our chorus has appeared with a visiting foreign orchestra over the ninety-two years the Choral Union has been performing in Ann Arbor.

The concert tonight is being broadcast live over the University educational stations WUOM-WVGR. The University Television Center is video-taping this commemorative occasion for future viewing in the United States and Australia. This marks the first time the Center's new mobile unit is in use in Hill Auditorium.