

# The University Musical Society

of  
The University of Michigan



*Presents*

Yehudi Menuhin

*Violinist and Conductor*

Gyorgy Sandor

*Pianist*

The University of Michigan Symphony Orchestra

SATURDAY, FEBRUARY 28, 1976, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

## P R O G R A M

Concerto No. 5 in A major, K. 219, for Violin and Orchestra . . . . . MOZART

Tempo aperto  
Adagio  
Tempi di menuetto

YEHUDI MENUHIN, *Violinist and Conductor*

Divertimento for String Orchestra . . . . . BARTÓK

Allegro non troppo  
Molto adagio  
Allegro assai

## I N T E R M I S S I O N

Concerto No. 5 in E-flat major, Op. 73 ("Emperor") . . . . . BEETHOVEN

Allegro  
Adagio un poco moto  
Rondo: allegro

GYORGY SANDOR, *Pianist*

*Mr. Menuhin available on Angel/Seraphim, His Master's Voice, Capitol, Electrola,  
and Mercury Records.*

*Mr. Sandor available on Vox and Columbia Records.*

## PROGRAM NOTES

### Concerto No. 5 in A major, K. 219, for Violin and Orchestra . . . . . WOLFGANG AMADEUS MOZART

Mozart composed five concertos for the violin between April and December, 1775. Under the guidance of his father, a famous violin teacher, Mozart had become familiar with the brilliant concertos of such great Italian masters as Vivaldi, Corelli, Tartini, Geminiani, and Locatelli. On his visits to Italy, he heard the more contemporary music of the younger generation of composers, particularly that of Nardini and Boccherini, music in which the former galant style, strict in form and full of technical effect, was giving way to a more elastic and sensuous one. Within the three months that separated the second and third concertos, Mozart, for some reason unrevealed by the researcher's probe, gained an artistic maturity and insight that lifted the last three concertos to the creative level of his most characteristic works.

The A-major concerto, the last of the five, was written when Mozart was nineteen years of age and is, according to Alfred Einstein, "unsurpassed for brilliance, tenderness and wit. The first and last movements are full of surprises . . . in the first movement, the half-improvisation way in which the violin makes its appearance . . . the alternation between gracefulness in march tempo, good-natured roughness, and cajolery; in the last movement, instead of quotation such as had occurred in the rondos of the two preceding works, a humorous outbreak of sound and fury in 'Turkish' style—it is in duple meter and contrasts as naturally as it combines with the irresistible *tempo di minuetto* of the first portion of the movement."

—GLENN D. MCGEOCH

### Divertimento for String Orchestra . . . . . BÉLA BARTÓK

The *Divertimento for String Orchestra* belongs to that group of orchestral masterpieces that Bartók composed during the last decade of his life in Europe and America. In his middle fifties he had reached his full maturity as a composer, and he was now simplifying his style, leaving behind the enigmatic complexities of some of his earlier works. The *Divertimento*, which is in three short movements, exploits fully the resources of the string orchestra. The various sections are frequently divided, and there is much use of solo instruments, sometimes with the choirs, sometimes as a string quartet, or in other combination.

The first movement is an *Allegro non troppo*, 9-8. The opening theme is announced by the first violins over throbbing strings. The first six notes serve as a motto for the entire work, and will be heard in the main themes of the slow movement and the finale. Muted second violins first spin the melody of the slow movement, *Molto adagio*, 4-4, over the chromatic murmur of the lower strings, likewise muted. The song is continued canonically by violas and first violins. There is an impassioned contrasting subject and one of those wild outbursts of elemental urgency that Bartók learned from the ancient folk music of Hungary. Folk elements also have left their impress upon the themes of the scherzo-like finale, *Allegro assai*, 2-4. Characteristic rising and falling scales introduce a texture of repeated eighth notes, and the solo violin plays the dance-like theme over them. There is a brief lyric theme, also for solo violin, and a strong fugue subject growing out of it, which is played in unison, and then worked out. The solo violin has a cadenza, and there is a moment of rest after which the main theme returns in inverted form. The lyric theme also returns in its inversion. The accompanying figures shift from eighth notes to triplets and the tempo increases to a *Vivacissimo*, again in eighth notes. The triplets return *Vivace*, and again the onrushing *Vivacissimo*. The hastening tempos are only momentarily relaxed before the vigorous conclusion.

—GEORGE H. L. SMITH

Concerto No. 5 in E-flat major,  
for Piano and Orchestra, Op. 73 . . . . . LUDWIG VAN BEETHOVEN

This magnificent concerto, known as the "Emperor," was the last and most significant of Beethoven's five concertos for the piano, composed in Vienna in 1809. The name "Emperor" applied to this concerto is meaningless unless it suggests that the work holds a commanding position in its own realm similar to that held by the Violin Concerto, Leonore Overture No. 3, and the Eroica Symphony. Wherever the name came from, it is a significant title; of the five piano concertos, this is the most imposing and commanding.

The fusion of virtuosity and creative inspiration is remarkable. There are brilliant and scintillating passages, far above any suggestion of mere display, passages abounding in driving power and infectious vitality, and those marked by a delicate and infinite grace.

In Mozart's and Beethoven's day, the first movements of concertos were usually cast in modified sonata form with double exposition for orchestra and solo instrument. In this concerto Beethoven prefaces the orchestral exposition of the first movement (*allegro*, E-flat major, 4/4) by passages for the piano. An arpeggio passage in the piano is announced by a *fortissimo* chord in the orchestra. There are three presentations of this dual idea. The main theme is heard in the first violins. The second subject is announced in E-flat minor, *pianissimo*, but passes quickly into the parallel major key, and climaxes in the horns .

The piano then presents a chordal version of the main theme, followed by passage work which leads to the second subject (B minor) still in the piano, accompanied by pizzicato strings. The parallel key of B major is then established in a repetition in the full orchestra. The development group concerns itself with the first subject. In the recapitulation, the full orchestra announces the main theme, *forte*. The subsidiary theme, announced in the piano in C-sharp minor, modulates to E-flat major and is sounded in the full orchestra. Beethoven, against custom, allowed no place for the usual cadenza but specifically directed that the soloist should pass directly to the coda.

The theme of the second movement (*adagio un poco moto*, B major 4/4) is announced in the muted strings and forms the basis of a series of "quasi-variations." At the close of the movement, there is an anticipation of the theme of the final movement which follows without pause. The music in this movement is transcendently beautiful in its purity of style and spirit of mystical ecstasy.

The piano announces the principal theme of the third movement (*Rondo, allegro*, E-flat major, 6/8) soon reannounced by the complete orchestra, *forte*. The first deviation follows in the piano, still in E-flat, but modulates in a second section to B-flat major. The first subject then returns. There is a development with the customary recapitulation and a coda in which the kettledrum plays an important part. The whole movement sparkles, shouts, and capers with an hilarious abandon.

—GLENN D. MCGEOCH

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The University Musical Society and the University School of Music, beneficiaries of this evening's benefit concert, are deeply appreciative to Mr. Menuhin and Mr. Sandor for generously contributing their artistic gifts. Special thanks are extended to all concertgoers, including those attending the reception to meet the artists after the performance, for their enthusiastic support of this and other cultural presentations throughout the season. All net proceeds from this Second Annual Benefit Concert will be shared equally by the University Musical Society and the University School of Music, following the precedent set at last year's concert which featured Mstislav Rostropovich.

UNIVERSITY OF MICHIGAN SYMPHONY ORCHESTRA

URI MAYER, *Conductor*

*Violin I*

Kirk Toth,  
*concertmaster*  
George Marsh  
David Gable  
Linda Bischak  
Deborah Torch  
Diane Bischak  
Vicki Vorreiter  
Marianne Toth  
Narciso Figueroa  
Michelle Makarski  
Madeleine Mercier

*Violin II*

Duane Cochran,  
*principal*  
Jill Rowley  
Diane Driggs  
Susan Charney  
Judith Palac  
Karen Medhus  
Maria Petkoff  
Elizabeth Child  
Deborah Paul  
Laura Mock  
Cynthia Keen

*Viola*

Margaret Lang,  
*principal*  
Susan Robinson  
Anne Hegel  
Maxwell Raimi  
Patricia Dabbs  
Loretta Castor  
Gail VanAernum  
Philip Stoll  
Barbara Zmich  
Melissa Gerber

*Cello*

Richard Harlow,  
*principal*  
Young-Sook Yun  
Betsy Pardee  
Sarah Roth  
Ann Bodman  
Karen Summer

Thomas Megee  
Thomas Cappaert  
Paul Wingert  
Michael Sebastian

*Double Bass*

Charles Garrett,  
*principal*  
Erik Dyke  
Mark Wilson  
John Hood  
Elizabeth Stewart  
Catherine Garrett  
Michael Crawford  
Martha Charnley  
John Dudd  
Bruce Hanson  
Jim Adams

*Flute*

Meta Orear,  
*principal*  
Nancy Ruffer,  
*assistant principal*  
Deborah Ash  
Thomasine Berg

*Oboe*

Ellen Sudia,  
*principal*  
Lori Holmgren  
Pamela Chapman  
Kathleen Gomez  
(English Horn)

*Clarinet*

Marian Naessens,  
*principal*  
Edward Quick  
Leif Bjaland  
Mitchell Blatt

*Bassoon*

Jill Whitcomb,  
*principal*  
Erik Haugen,  
*assistant principal*  
Pam Trzeciak  
Patricia Jewell

*Horn*

Steven Gross,  
*principal*  
David Porter  
Barbara Haering  
Beverly Manasse  
Jeanne Hamilton

*Trumpet*

Randolph Blouse  
James Buckner  
Robert Bortins  
Rex Gomillion

*Trombone*

David Finlayson  
Thomson McKelvey  
Douglas Brown

*Tuba*

David Wilson

*Timpani*

Malcolm Brashear

*Orchestra Manager*

Jon Aaron

*Librarians*

Janet Smarr  
Marian Naessens

*Personnel Manager*

Betsy Pardee

*Equipment Personnel*

Bill Moersch  
Erik Dyke  
David Finlayson

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