

The University Musical Society

of
The University of Michigan



Presents

MUSIC FROM MARLBORO

of

The Marlboro Music Festival

RUDOLF SERKIN, *Artistic Director*

RICHARD GOODE, *Pianist*

JOHN BARROWS, *Horn*

PINA CARMIRELLI, *Violinist*

THOMAS PAUL, *Bass*

SATURDAY EVENING, FEBRUARY 1, 1969, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Sonata No. 2 for Violin and Piano BARTÓK

Molto moderato
Allegretto

Five Songs SCHUBERT

Grenzen der Menschheit (Goethe)
Dithyrambe (Schiller)
Der Sieg (Mayrhofer)
Der Einsame (Lappe)
Gruppe aus dem Tartarus (Schiller)

INTERMISSION

Songs and Dances of Death MOUSSORGSKY

(sung in Russian—without pause)

Lullaby
Serenade
Trepak
The Field Marshal

Trio in E-flat major for Horn, Violin, and Piano, Op. 40 BRAHMS

Andante—poco più animato
Scherzo: allegro
Adagio mesto
Finale: allegro con brio

PROGRAM NOTES

Sonata No. 2 for Violin and Piano BÉLA BARTÓK

Bartók wrote his second sonata in 1922 for the violinist d'Aranyi, who introduced it in May of that year in London. His style at the time was rather expressionistic and closer to some of the methods of his Viennese contemporaries Schoenberg and Berg. Accordingly, the folk elements so prominent in much of Bartók's music are quite subdued here. This sonata was one of Bartók's favorite works, and he often performed it with the violinists d'Aranyi, Waldbauer, Szekely, and Szigeti.

Five Songs FRANZ SCHUBERT

Schubert's songs, numbering about 600 in all, span his entire creative life, from the age of fourteen (1811) to his death (1828), his very last work being the famous "Shepherd on the Rock," for soprano, clarinet, and piano. What all of his songs have in common is the powerful illumination of the central idea of the text by purely musical means. This sharp characterization is a feature of song composition that Schubert first solidified. The five songs on this program were written between 1817 and 1824, during which time Schubert produced some of his finest instrumental works, including the Unfinished Symphony, the Trout Quintet, the Wanderer Fantasy, and the Octet.

Grenzen der Menschheit (Goethe)

God thunders through the heavens and man bows down before Him, a mere speck in the infinite flood of time, a single link in the continuous chain of life.

Dithyrambe (Schiller)

Never appear the immortals alone! Scarcely had I welcomed Bacchus, the sorrow-beguiler, when in came Cupid, all smiles, and Phoebus with his lyre. Up they lifted me to the joys of Jupiter's realm, filling my cup with nectar from their heavenly fountains!

Der Sieg (Mayrhofer)

World beyond the clouds, realm of the ideal. I hold your key! The might of thought can break the bondage of the flesh. I, with the Muses, have wiped out Eden's curse and dealt the old serpent his death-blow!

Der Einsame (Lappe)

Well, another day, and here I sit so cozy before the fire with book, pipe and a cricket on the hearth. Apart from the noisy world, my thoughts ramble freely in quiet contentment. Chirp on, beloved cricket, for when your little song breaks the silence, I am not all alone!

Gruppe aus dem Tartarus (Schiller)

Like the surging sea, moaning in its gloomy depths, come the anguished cries of the damned. Eternity turns unrelentingly upon its axis as with hollow voices they ask: Is there no end?

Songs and Dances of Death MODESTE MOUSSORGSKY (sung in Russian—without pause)

Moussorgsky's *Songs and Dances of Death*, to words by Golenishtchev-Kutusov, rank among his finest efforts as a song composer. Each song is a miniature drama, with real char-

acters and action, expressing a philosophy of death, mingling the tragic and the grotesque; the spiritual influence of Liszt's "Totentanz" is very much present. The first three songs were written from February to May of 1875, the last one in the summer of 1877.

Lullaby: A child is whimpering; the candle flickers low. Sleepless the whole night through, the mother has rocked the cradle. Early in the morning, Death knocks on the door. Startled, the mother turns around. "Do not be afraid, my friend. You are exhausted from crying and praying all night. Go and sleep for a little while; I will watch for you, singing sweetly." Be still! My baby is suffering and feverish! "With me he will be calm and restful. Hush-a-bye, baby." No! Get away from him, accursed one! With your tenderness you will destroy my happiness. I beg you, wait! "You see, he has fallen asleep to my quiet singing. Hush-a-bye, hush-a-bye, baby."

Serenade: The sick young girl bends her little head and listens to the whispering of the magical spring night. Life is calling her to pleasure, but under her window, Death sings a serenade: "In grim and stifling confinement, your youth is fading away. I have come to set you free. You are so beautiful. . . . your cheeks aglow, your eyes brighter than the heavens and your breath warmer than the noonday sun. I cannot resist the ecstasy of your body, all tender and trembling. I will crush you in my strong arms and whisper lovingly. Quiet now, you are mine!"

Trepak: In the black winter night, the howling wind moans through forest and field. There in the darkness, Death embraces a peasant and dances with him, singing: "Oh, little peasant, you got drunk and wandered out into the chilling storm. Lie down and sleep now; I will warm you with a snowy blanket. Slumber away like a baby. See, summer has come already; the sun is smiling down on the cornfields. Harvest songs are heard everywhere and the doves are flying."

The Field Marshal: The battle is on. Cannons roar as men and horses scatter all about. Then, in the misty night, all is quiet again except for the moans of the wounded. In the moonlight, astride a great stallion, appears the glistening white figure of Death. Proud and satisfied, he surveys the field and cries out: "The battle is finished and I have won! Life made you enemies and I unite you in death. Rise up now and pass in review! Then your bones shall be laid to rest in the earth. With the passing years, you will be forgotten, but I will not forget. Loudly above you, I will make a feast at midnight. With heavy steps I will dance a jig over your graves and stamp down the earth so that your bones may nevermore arise!"

Trio in E-flat major for Horn, Violin, and Piano, Op. 40 . . . JOHANNES BRAHMS

Brahms' love for the horn stemmed partly from the fact that he had played the instrument in his youth, partly from its associations with nature (forests, hunting horns, etc.). The horn trio was written in a rustic setting near Baden-Baden, in May of 1865, and much of the music reflects this feeling for nature. On the other hand, the many somber aspects of the work can be attributed to the death of Brahms' mother a short while before. Certainly the third movement (*Adagio mesto*) has often been considered as a lament over her death. The first performance of the work took place on December 7, 1865, in Karlsruhe, with Brahms at the piano.

1968—INTERNATIONAL PRESENTATIONS—1969

Hill Auditorium

ALVIN AILEY AMERICAN DANCE THEATER . (8:30) Saturday, February 8

A Repertory Company of Modern Dance

Program: Congo Tango Palace
Reflections in D
Toccatà (Treadmills, Encounters, Treadmills)
Blues Suite
Revelations

“CARMEN” (Goldovsky Opera Co.) (Sold Out) (8:00) Saturday, February 15

BALLET FOLKLORICO OF MEXICO . . . (8:30) Wednesday, February 26

Tickets: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00

Rackham Auditorium

ISRAEL CHAMBER ORCHESTRA (8:30) Monday, February 10

Program: Chaconne in G minor for Strings PURCELL
“Dumbarton Oaks” Concerto in E-flat major STRAVINSKY
Concerto in C major for Cello HAYDN
“Songs of an Early Morning” BEN-ZION ORGAD
Divertimento No. 11 in D major MOZART

Tickets: \$5.00—\$4.00—\$2.00

ANN ARBOR MAY FESTIVAL — April 24, 25, 26, 27, 1969

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

P R O G R A M S

THURSDAY, APRIL 24, 8:30

EUGENE ORMANDY, *Conductor.*

RICHARD TUCKER, *Tenor*, will sing arias by Mozart, Handel, Meyerbeer, and Puccini. “Classical” Symphony (Prokofieff); “Iberia” (Debussy) and the Symphonic Poem “Pines of Rome” (Respighi).

FRIDAY, APRIL 25, 8:30

THOR JOHNSON, *Conductor.*

JOANNA SIMON, *Mezzo-soprano*, will sing Pantasileas's aria from *Bomazzo* (Ginastera).

HANS RICHTER-HAASER, *Pianist*, will perform Concerto No. 1 in E minor, Op. 11 (Chopin).

UNIVERSITY CHORAL UNION performs *Psalm 150*, Op. 5 (Ginastera) and the choral work “Fern Hill” by John Corigliano, with Joanna Simon.

SATURDAY, APRIL 26, 8:30

EUGENE ORMANDY, *Conductor.*

All orchestral program: Overture to *Die Meistersinger* (Wagner); Symphony No. 3 (Charles Ives); and Symphony No. 1 (Mahler).

SUNDAY, APRIL 27, 2:30

THOR JOHNSON, *Conductor.*

UNIVERSITY CHORAL UNION performs Schubert's *Mass* in A-flat, with soloists: MARIA STADER, *Soprano*; JOANNA SIMON, *Mezzo-soprano*; JOHN McCOLLUM, *Tenor*; WILLIS PATTERSON, *Bass*.

ZARA NELSOVA, *Cellist*, performs the Elgar Concerto for Violoncello and Orchestra.

SUNDAY, APRIL 27, 8:30

EUGENE ORMANDY, *Conductor.*

REGINE CRESPIN, *Soprano*, will sing “Scheherazade” (Ravel); and the aria, “Ah Perfido,” Op. 65 (Beethoven). Symphony No. 31 in D major—“Paris” (Mozart), and “La Mer” (Debussy).

Series Tickets: \$30.00—\$25.00—\$20.00—\$15.00—\$10.00

The gift program initiated by the Board of Directors at the annual meeting, November 5, established contributor categories as follows: *Sustaining Members*—Gifts of \$25; *Patrons*—Gifts of \$100; *Sponsors*—Gifts of \$500; *Guarantors*—Gifts of \$1,000 or more. Detailed information on the commensurate privileges provided contributors is now available. Gifts will be deposited in a reserve fund to ensure the future of the Society's presentations. Gifts are tax deductible.

U N I V E R S I T Y M U S I C A L S O C I E T Y

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