The University Musical Society

of

The University of Michigan

Presents

NEW YORK PHILHARMONIC

SEIJI OZAWA, *Conducting*

ANDRÉ WATTS, *Pianist*

SUNDAY AFTERNOON, SEPTEMBER 21, 1969, AT 2:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Overture to *Il Seraglio* . . . . . MOZART

Concerto No. 3 in D minor for Piano and Orchestra, Op. 30 . RACHMANINOFF

Allegro non tanto
Intermezzo: adagio
Finale: alla breve

ANDRÉ WATTS

INTERMISSION

*Concerto for Orchestra . . . . . BARTÓK

Introduction: Andante non troppo, allegro vivace
Game of the Pairs
Elegy: Andante non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

* Recorded by the New York Philharmonic

Mr. Watts plays the Baldwin Piano

Steinway Piano *Columbia Records*

PROGRAM NOTES

by EDWARD DOWNES

Overture to *Il Seraglio* . . . . . WOLFGANG AMADEUS MOZART

Mozart's first great public triumph in Vienna was his comic opera, or *Singspiel, Die Entführung aus dem Serail* ("The Abduction from the Seraglio"), first produced at the Vienna Hof-und National-Theater on July 16, 1782. The story of the opera is a Spanish nobleman's attempted rescue of his fiancée from Turkish captivity.

Mozart wrote his father that the Overture to his *Entführung* was very short and kept alternating loud and soft with the Turkish music in the loud parts. "It modulates on and on, from key to key so that I don't believe anyone could fall asleep, even if he hadn't slept at all the whole night before." In addition to its "Turkish" music, Mozart's Overture has a tiny, slow, middle section, where we hear a plaintive minor variant of the hero's opening aria, "Hier soll ich dich denn sehen," which the hero sings as he waits in the Pasha's garden in the hope of finding his captive fiancée. In the opera, the Overture has no formal conclusion, but leads directly into the first act. A brief concert ending is usually supplied for orchestral programs.

Concerto No. 3 in D minor for Piano and Orchestra, Op. 30 . . . . . SERGEI RACHMANINOFF

Rachmaninoff completed his Third Concerto in 1909, barely in time for his first tour of the United States. He himself was the soloist in the world première, which took place in New York City on November 28, 1909, with the Symphony Society of New York under the direction of Walter Damrosch.

The Third Piano Concerto is in three movements, the second of which leads without pause into the finale.

I. *Allegro non tanto.* After two preparatory measures of throbbing orchestral accompaniment the pianist enters with a melancholy melody which twists and turns upon itself within a strikingly narrow range. This theme has been called characteristically Russian, possibly because of the pessimism, the almost hopeless sadness which seems to pervade it. After it has been sung at length by the solo piano, it is developed in the dark tone of violas combined with two French horns.

A tiny solo piano cadenza is followed by a pensive orchestral bridge section leading into the second principal theme. This is a soft staccato figure for the strings, soon transformed by the pianist into a flowing lyric line. As it develops, this movement occasionally recalls the traditional sonata-allegro form, but on the whole it is too free to be pinned down to any familiar formula. Both principal themes return at the end of the movement but too briefly to give the impression of a traditional recapitulation.

II. *Intermezzo: Adagio.* A pensive orchestral introduction (related to the opening theme of the first movement) leads into the rhapsodic body of the movement, which is dominated by the soloist. In a livelier and considerably lighter central secton, the woodwinds again sing yet another transformation of the concerto's opening theme, with an accompaniment of pizzicato strings and delicate pianistic filigree. The intermezzo leads wthout pause into the finale.

III. *Finale: Alla breve.* The finale is sustained chiefly by its exuberant drive which is interrupted only by a light-footed *Scherzando* and a *Lento* recalling the first and second themes of the opening movement. The rhythmic excitement grows, the tempo increases to *vivace* and, finally, to *vivacissimo,* with a *presto* climax and conclusion of great brilliance.

Concerto for Orchestra . . . . . BÉLA BARTÓK

The Concerto for Orchestra of 1943 was the next to last work Bartók completed and it is perhaps his most popular work. The first performance of the Concerto for Orchestra was given by the Boston Symphony Orchestra under Koussevitzky's direction on December 1, 1944, in Symphony Hall, Boston.

Bartók himself, in a program note written for the Boston Symphony, declared that the "general mood" of the Concerto "represents, apart from the jesting second movement, a gradual transition from the sterness of the first movement and the lugubrious deathsong of the third, to the life-assertion of the last one." And he added "The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a *concertant* or soloistic manner." In addition to its musical attractions, the score is a brilliant display piece for a virtuoso orchestra.

I. *Introduction: Andante non troppo—Allegro vivace.* The eerie instrumental coloring of the slow preliminary section, with dark double basses and cellos contrasting to the tremolos of the high muted strings, recalls the Romantic mood of the young Stravinsky's opening of his *Firebird.* Each new instrumental group that is added comes with the shock of a new primary color. The faster, main body of the movement is in "more or less regular sonata form," according to Bartók's notes, but this is a very free, twentieth-century version of sonata form. The principal theme with its irregular meter and vigorous rhythm is given out by the violins. There seems to be a family resemblance between this theme and another important theme of the first movement announced soon after by a solo trombone. In the development of these themes the first measure of the first theme plays a prominent part. The second theme is played off against itself, *fugato* style, in its original form and in its upside-down, mirror form, in what Bartók himself called "'virtuoso' treatment."

II. *Game of the Pairs: Allegretto scherzando.* This lighthearted movement is also a play of orchestral color. A pair of bassoons is succeeded by a pair of oboes, then a pair of clarinets, and pairs of flutes and finally muted trumpets. A contrasting, hymn-like section for soft brass instruments leads back to a repetition of the opening material with three bassoons now, instead of only two. Other woodwind instruments are succeeded by fresh color effects with great splashes of the harp against soft, whispering strings.

III. *Elegy: Andante non troppo.* This is the movement Bartók described as a "lugubrious death-song." It opens with a theme in the low strings related to the opening of the first movement. There follows a "misty texture of rudimentary motifs," little arabesques of the flutes and clarinets against harp glissandos and softly trembling, trilling strings. The middle section is melodic, after which the misty texture returns.

IV. *Intermezzo interrotto: Allegretto.* Folk-like melodies take up most of this movement except for the interruption in the middle. According to the composer's son, Péter Bartók, while his father was working on the Concerto for Orchestra he heard a broadcast of Shostakovich's Seventh Symphony and he found one of the themes in it so ludicrous and vapid that he decided to burlesque it here. The vulgarity and raucousness of this interruption are intentional.

V. *Finale: Presto.* Like the first movement, this one is a very free sonata form. It opens with a fiery sort of *perpetuum mobile* figure which is succeeded by dance-like rhythms. The development includes a tremendously complicated fugal passage. The conclusion is extraordinarily brilliant, even for Bartók.

The Concerto is scored for 3 flutes (one interchangeable with piccolo), 3 oboes (one interchangeable with English horn), 3 clarinets, 3 bassoons (one interchangeable with contrabassoon), 4 horns in F, 3 trumpets in C (4th trumpet optional), 2 tenor trombones, bass trombone, tuba, kettledrum, snare drum, bass drum, tam-tam, cymbals, triangle, 2 harps and the customary strings.

1969—INTERNATIONAL PRESENTATIONS—1970

CHORAL UNION SERIES

Hill Auditorium

MISHA DICHTER, *Pianist* . . . . . Monday, October 6

Program: Organ Prelude and Fugue in D . . . . . BACH-BUSONI
Sonata in D major, Op. 10, No. 3 . . . . . BEETHOVEN
Ballade, Intermezzos, and Capriccios . . . . . BRAHMS
Pictures at an Exhibition . . . . . MOUSSORGSKY

ORCHESTRA OF L'ACCADEMIA DI SANTA CECILIA, Rome . . . . . Thursday, October 23

ROYAL CHORAL SOCIETY AND PLAYERS . . Tuesday, November 4

OSIPOV BALALAIKA ORCHESTRA (with stars of the Bolshoi Opera and Russian Dancers) . . . Thursday, November 13

NHK SYMPHONY ORCHESTRA, JAPAN . . . Tuesday, November 25

JOAN SUTHERLAND, *Soprano,* with RICHARD BONYNGE, *Pianist* . . . . . Friday, January 30

VLADIMIR ASHKENAZY, *Pianist* . . . . . Monday, February 9

"BARBER OF SEVILLE" (Rossini)—Canadian Opera Company . . . . . Saturday, February 14

ANDRES SEGOVIA, *Classical Guitarist* . . . . Thursday, February 19

Single Concert Tickets: $7.00—$6.50—$6.00—$5.00—$3.50—$2.50

DANCE SERIES

Hill Auditorium

NATIONAL BALLET OF CANADA . . . . . Friday, October 17

*JOSE LIMON DANCE COMPANY . . . . . Saturday, November 1

*NIKOLAIS DANCE COMPANY . . . . . Wednesday, January 21

DANZAS VENEZUELA . . . . . Tuesday, February 17

ROYAL WINNIPEG BALLET . . . . . 2:30, Sunday, March 15

* For these two modern Dance Companies, Lecture-demonstrations are scheduled for October 31 and January 20, respectively. Tickets: $1.00. Season ticket subscribers to the Dance Series will receive complimentary admission.

Remaining Season Tickets: $17.50—$15.00—$12.50—$10.00
Single performances: $6.00—$5.50—$5.00—$4.00—$3.00—$2.00

CHAMBER ARTS SERIES

Rackham Auditorium

MADRIGAL, from Bucharest . . . . . Sunday, October 12

PRAGUE CHAMBER ORCHESTRA . . . . . Monday, November 10

FRANCO GULLI, *Violinist,* and ENRICA CAVALLO, *Pianist* (duo from Italy) . Monday, November 17

NEW YORK PRO MUSICA . . . . . Monday, January 12

MUSIC FROM MARLBORO . . . . . Wednesday, January 28

JEAN-PIERRE RAMPAL, *Flute,* and ROBERT VEYRON-LACROIX, *Keyboard* . . Thursday, February 5

PHAKAVALI MUSICIANS AND DANCERS, from Bangkok Monday, March 2

Single Concerts: $5.00—$4.00—$2.50

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