Program

Le Carnaval romain ("The Roman Carnival")

Ouverture caractéristique

Remarks by Chancellor Hullar

Symphony No. 9 in D Minor, opus 125,

with a Closing Chorus on Schiller's Ode

An die Freude ("To Joy")

Allegro non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile

Presto; Allegro assai; Presto; Recitative; Allegro assai;
Allegro assai vivace; Andante maestoso; Allegro energico;
Allegro ma non tanto.

The performance will conclude at approximately 9:30 P.M.

There is no intermission.

The College of Letters and Science

invites the pleasure of your company,

following the performance,

at a reception in Union Square, Memorial Union

(adjacent to Freeborn Hall).
Beethoven composed his Seventh Symphony in and around Vienna in 1811 and 1812, reaching the final stages of work in mid-May 1812. It was first performed on 8 December 1813 at a Beethoven Concert in the great hall of the University of Vienna. The symphony comes about four years after the Fifth and Sixth Symphonies and is roughly contemporaneous with the Eighth Symphony, opus 93.

The Seventh Symphony is scored for pairs of winds (we use four bassoons, following nineteenth-century practice, because we have four fine bassoon players, which is both unusual and pleasing), timpani, and strings. Much of the most prominent wind writing is for first flute and first oboe, though all the principal wind players have moments of glory.

Each of the four movements is propelled by a pervasive rhythmic ostinato pattern, such that the symphony becomes a grand study in musical motion. The movement structures themselves are traditional sonata or sonata-imbued forms, free-wheeling and extended in the style of Beethoven's middle period, with heroic gestures, long developments and codas, a wonderful fugato (in the second movement), and the rest. The slow introduction to the first movement is unusual for Beethoven, perhaps a glance backward to the Haydn style. We take all the repeats specified by Beethoven—common practice omits repeats in three of the four movements—such that you should find the double scherzo-and-trio of the third movement particularly intriguing. But it is the great Allegretto, with its sea of slow-moving bows and the haunting wind-work of its trios, that seduced Beethoven's disciples and followers. To concert-goers of the nineteenth century it was easily the most popular symphonic movement in the repertoire.

Extravaganza for orchestra [the composer writes] was composed twenty-five years ago, during the summer of 1962, with the support of a Summer Faculty Fellowship from the University of California. Its first performance occurred at the Pan-American Music Festival of 1966, performed by the Mexico City Symphony, Carlos Chávez, conductor. The orchestral forces required are large, including an expanded percussion section and solo violin, viola, and cello. The title Extravaganza, had been suggested several years earlier by Aaron Copland. It conveys the nature of its music and its instrumental conception as a virtuoso "concerto" for orchestra. The music is dedicated to my friends, Ruth and David Volman.

The extreme contrasts of timbres and dynamics in the opening measures of the first movement and the string of shifting motives may suggest the nature of its structure as a two-part fantasy. Each of the two parts concludes with a cadenza by the English horn. The second part is longer, rising to a climax by the whole ensemble.

The lyrical flow of the second movement, initiated and punctuated by unison pitches among the instruments, is emphasized by its several strands of individual melodic contours, some simple and others richly elaborated. The harp inaugurates each section and brings the movement to its conclusion.

The rhythms of the last movement are based upon patterns for change-ringing as practiced in English churches (but there are no bells used here). These underlying patterns are heard in layered fashion, each layer consisting of rhythmic cycles at different speeds, with the quickest speeds heard in the percussion and solo instruments, while the remainder of the orchestra plays the slower speeds. It is the cycle of the slowest-moving rhythm that prevails and that concludes the movement.

The First Sequence of Waltzes from Der Rosenkavalier, Strauss's bittersweet opera of an aging Viennese noblewoman who loses her young lover to a girl his age, was drawn by the composer in 1946 from the work he wrote in 1911. The excerpts from the waltz-dominated opera are woven together with great freedom, such that little of this twelve-minute work is exactly like its operatic original. There are half a dozen different waltzes, plus a brief polka and, for an introduction, the celebrated aubade that brings up the first curtain on the bedroom scene. This is a wild work, with hair-raising harmonic twists, for mega-orchestra.

—DKH
University of California, Davis

The Department of Music presents

Beethoven: Ninth Symphony

Helen Dilworth, soprano
Linda Liebschutz, mezzo-soprano
Carlo Scibelli, tenor
Mark Coles, bass

University Choruses and Choral Union
Albert J. McNeil, director

UCD Symphony Orchestra
D. Kern Holoman, conducting

Grand Re-opening of Freeborn Hall

FRIDAY, 11 DECEMBER 1987, at 8:00 PM
Berlioz:

Le Carnaval romain (Roman Carnival Overture)

Helen Dilworth, soprano
Linda Liebschutz, mezzo-soprano
Carlo Scibelli, tenor
Mark Coles, bass

University Chorus, Chamber Chorus, and Choral Union
Albert J. McNeil, director of University Choruses
UCD Symphony Orchestra
D. Kern Holoman, conducting

Grand Re-opening of Freeborn Hall

Following the performance, the audience is invited to attend a reception sponsored by the College of Letters and Science
Union Square, Memorial Union

FRIDAY 11 DECEMBER 1987 8:00 P.M.

ADMISSION: $3.50 general, $2 UCD students
Tickets available from December 1 at Campus Box Office (charge by phone, 752-2523) and at the door subject to availability; advance booking strongly recommended.

Open Dress Rehearsal, Thursday, 10 December, 7-9 p.m.
Admission free; the public is invited