

# The University Musical Society

## of The University of Michigan

*Presents*

### *The* ANN ARBOR *May Festival*

THE PHILADELPHIA ORCHESTRA  
EUGENE ORMANDY, *Music Director and Conductor*  
WILLIAM SMITH, *Assistant Conductor*

EUGENE ORMANDY, *Conducting*

WEDNESDAY EVENING, APRIL 30, 1975, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

#### PROGRAM

Come, Sweet Death . . . . . BACH

*A Moment of Silence in Memory of Thor Johnson*

\*Symphony No. 1 in D major, "The Titan" . . . . . MAHLER

Langsam; gemächlich  
Kräftig bewegt  
Feierlich und gemessen  
Stürmisch bewegt

#### INTERMISSION

†"An American in Paris" . . . . . GERSHWIN

†Suite from *The Firebird* (1919 version) . . . . . STRAVINSKY

Introduction; the Firebird and Her Dance  
Dance of the Princesses  
Infernal Dance of Kastchei  
Berceuse  
Finale

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## *In Memoriam – Thor Johnson*

Thor Johnson, 1913–1975, conductor of fifty-seven May Festival concerts between 1940 and 1973, began his University of Michigan affiliation as a student in 1934. After graduation, he was conductor of the U-M orchestras and the Little Symphony. He served as a member of the University Musical Society's Board of Directors from 1940–1968. He leaves a long legacy of service with orchestras throughout the United States, the first American-born, American-trained conductor chosen to direct a major orchestra when he was appointed conductor of the Cincinnati Symphony Orchestra in 1947. At the time of his death, January 16, he was Music Director of the Nashville Symphony and conductor of the Interlochen Arts Academy Orchestra.

### PROGRAM NOTES

by

RICHARD FREED

Symphony No. 1 in D major . . . . . GUSTAV MAHLER  
(1860–1911)

Like many other symphonists, Mahler composed a number of youthful symphonies that were never published, and probably never performed. The "official" Symphony No. 1 was sketched in 1885, incorporating several themes from the *Lieder eines fahrenden Gesellen*, songs Mahler had composed to his own verses the previous year. The Symphony was almost finished, except for the scoring, when he began his three-year tenure as director of the Royal Opera in Budapest in the middle of 1888, but it was to wait till nearly the end of the following year for performance, and it was to undergo no fewer than four revisions before Mahler was finally satisfied with it.

On October 1, 1889, it was announced that Mahler would conduct the Budapest Philharmonic the following month in a new "symphonic poem" of his, and on November 20 the First Symphony was presented under the title "Symphonic Poem in Two Parts." It was then in five movements, Part I comprising the first two movements as we know them now, with an *Andante* between them, and Part II comprising the last two movements, played without pause. The premiere was not a success; there was even some booing, and the critic Viktor von Herzfeld, one of Mahler's close friends, summed up his tirade against the work by observing: "All of our great conductors . . . either have themselves eventually recognized, or have proved, that they were not composers. . . . This is true of Mahler also."

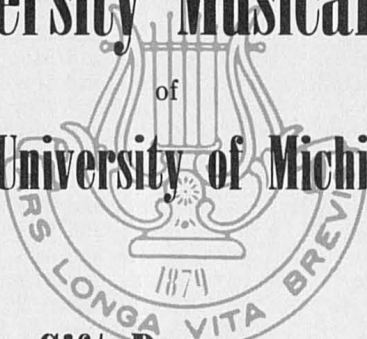
The movement that offended the most was the penultimate one, the Funeral March which begins with the double bass intoning a minor-key variant of *Frère Jacques* (or *Bruder Martin*, where German is spoken) and proceeds through a chain of exotic tunes, rhythms, and colors (said to reflect both Jewish and Gypsy influences) such as never heard or imagined in a symphony before. For the rest, Mahler's manner of expression was in many ways as new as it was intense, but the language was assimilable enough. Five years after the premiere, when Mahler revised the work for a performance in Hamburg, he sought to make it more accessible by giving descriptive titles to the Symphony as a whole ("Titan," evidently after the novel by Jean Paul, though Mahler said the music had no relationship to the book), to its two large divisions, and to each individual movement. Part I now bore the title "From the Days of Youth," and its component movements were headed "Spring without End," "*Blumine*" (or "A Chapter of Flowers") and "Under Full Sail"; in Part II, "*Commedia humana*," the movements were headed "Funeral March after the Manner of Callot" and "Dall' Inferno al Paradiso." The Funeral March was still puzzling to the audience, if no longer quite offensive; later in 1893 Mahler elaborated on the titles of the movements, heading this one "Stranded" and describing in some detail, in the printed program, the woodcut by Callot which had inspired the piece—"The Huntsman's Funeral," a representation of the hunter's coffin born through the woods by a cortège of animals of the field, with smaller animals and birds singing to the accompaniment of a band of Bohemian musicians.

Ultimately Mahler abandoned the notion of printing titles at all, discarded the "*Blumine*" movement and, from 1894 onward, headed the work simply "Symphony in D major (No. 1)." Just as the Funeral March gradually ceased to shock its listeners, so the verbal "programs" are no longer necessary: the "meaning" of this music is grasped at once by all who listen, and few in our time—the time for which, after all, Mahler may have been writing in the 1880s—have failed to respond. The real "message" of this work, and all of Mahler's music, is one he himself never wrote, but which Beethoven inscribed in the score of his *Missa solennis*: "From the heart—may it also go to the heart."

# The University Musical Society

## The University of Michigan

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The development of the program for annual gifts to the University Musical Society has, in recent years, proved to be the added support needed to sustain our concert presentations. This support has been through the generosity of benefactors, individuals, and business firms who have responded to our need. Attendance, though good, is not enough to generate all the revenue required to meet rising costs. The persons named in this program are not yet enough in number to cover the margin between costs and revenue. A broader base is essential and herewith solicited of the many others who have enjoyed our concert presentations throughout the year. We ask you to join the persons named herein.

All contributors recorded since January 1, 1974, are listed. The asterisks indicate those who have contributed both in 1974 and in 1975 (to April 1). Our next contributor listing will appear at the opening Choral Union concert in the fall.

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An American in Paris . . . . . GEORGE GERSHWIN  
(1898–1937)

The music of George Gershwin has the virtue of individuality to identify it, not only as a personal expression but as a recognizable American expression as well. That is to say that if one were to hear it in no matter what surroundings, it would at once be known as a product of this land and this culture.

It is not entirely a matter of melody, of which he had an inexhaustible store. Harmonically he was just as important. His death at an early age prevented the entire development of his genius, but the music he left us, faulty as it might be from a textbook point of view, is one of the world's treasures. There is a verve and lift to his music that endows it with eternal youth and makes his early melodies as fresh today as when they were introduced.

Gershwin's tone poem, "An American in Paris," resulted from a visit he made to the French capital in 1928, on vacation from a life of social and artistic drive. His intention was to devote himself to the study of serious music, or was it the serious study of music? Whatever the case, he fell at once under the spell of the city's witchcraft and never did settle down to studying. The trip, though, was not wasted artistically, for Gershwin brought back from it one of his most important orchestral works. Sketches for the composition were completed in Paris; the orchestration begun in Vienna, and the work in final form completed on a second visit to Paris. It was introduced by Walter Damrosch in December, 1928, at a concert by the New York Philharmonic-Symphony Orchestra.

The opening of the composition brings forth a brisk theme which evokes the feeling of a walk through the Paris streets. There is a noise of typical Parisian taxicab horns, and the brief sound of a trombone as doors open and close briefly on a music hall.

There is a second "walking theme" in clarinets which is then developed with the first theme. There is a graceful melody, quite brief, by solo violin, which can be nothing other than the passing of a young woman. Suddenly the touring American becomes homesick, and his nostalgia finds expression in a blues song which turns out to be the principal material of the work. The exhilaration of a beautiful day in Paris is not to be denied, however, and the music ends with a feeling of well-being.

—J. DORSEY CALLAGHAN

Suite from "The Firebird" (1919 version) . . . . . IGOR STRAVINSKY  
(1882–1971)

Had Anatol Liadov been less dilatory in acting on a commission from the ballet impresario Serge Diaghilev, Stravinsky's career would have had a different beginning. It was to Liadov, his former teacher, that Diaghilev originally offered the commission for a ballet-score on the Russian fairy-tale of the Firebird, but Liadov procrastinated so long that the commission ultimately went to Stravinsky, who was then twenty-seven years old and had misgivings about taking on such an assignment as his first major work of any kind in the international arena. But he did take it on, and the success of the première, conducted by Gabriel Pierné at the Paris Opera on June 25, 1910, established him literally overnight as one of the most important composers in Europe. *Petrushka* was to follow in less than a year, and two years after that *The Rite of Spring*.

The tale on which *The Firebird* is based was tailor-made for the lavish treatment Diaghilev gave it (decor by Bakst and Benois in addition to Stravinsky's score, Fokine's choreography, and Nijinsky in the leading role). The Crown Prince Ivan, lost while hunting, is led by an enchanted bird to the castle of Kastchei the Deathless, who holds captive thirteen beautiful princesses and numerous valiant knights he has turned to stone. With the Firebird's help, Ivan slays Kastchei and his minions; the castle vanishes, the knights are restored to life, and the most beautiful of the princesses becomes the bride of the royal hero as the forest fills with sunlight.

While traces of Rimsky-Korsakoff (Stravinsky's teacher) and Debussy may be discernible, *The Firebird* nevertheless represented one of the most thoroughly original scores by any "new" composer since Debussy's "Afternoon of a Faun" (1894). Stravinsky prepared his first concert suite from *The Firebird* shortly after the première; its five movements are: I—Introduction—The Firebird and Her Dance; II—The Firebird's Entreaties; III—The Game of the Princesses with the Golden Apples; IV—Dance of the Princesses (*Khorovod*); and V—Infernal Dance of Kastchei and His Subjects. While the Infernal Dance makes a rousing conclusion, it is a less satisfying one than the luminous and majestic Finale itself, as Stravinsky recognized in 1919, when he brought out a revised suite in which he eliminated movements II and III of the earlier one and added the "Berceuse" and Finale. Still later, in 1947, he produced a "New Orchestral Suite" combining all the components of its two predecessors and scored for a somewhat smaller orchestra, but it is the 1919 sequence that has remained the most favored in performance, its appeal based on its superbly balanced contents and more sumptuous scoring.

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Virginia Halfmann  
George Dreyfus  
Arnold Grossi  
Louis Lanza  
Stephane Dalschaert  
Isadore Schwartz  
Booker Rowe  
Charles Rex  
Davyd Booth

## *Violas*

Joseph de Pasquale  
James Fawcett  
Leonard Mogill  
Sidney Curtiss  
Gaetano Molieri  
Irving Segall  
Leonard Bogdanoff  
Charles Griffin  
Wolfgang Granat  
Donald R. Clauser  
Albert Filosa  
Renard Edwards

## *Violoncellos*

William Stokking  
Winifred Mayes  
Harry Gorodetzer  
Lloyd Smith

Joseph Druian  
Bert Phillips  
Deborah Reeder  
Christopher Rex  
George Harpham  
William Saputelli  
Marcel Farago  
Santo Caserta

## *Basses*

Roger M. Scott  
Michael Shahan  
Neil Courtney  
Ferdinand Maresh  
Wilfred Batchelder\*  
Carl Torello  
Samuel Gorodetzer  
Emilio Gravagno  
Curtis Burris  
Henry G. Scott

## *Flutes*

Murray W. Panitz  
Kenneth E. Scutt  
Loren N. Lind  
John C. Krell  
*Piccolo*

## *Oboes*

John de Lancie  
Stevens Hewitt  
Charles M. Morris  
Louis Rosenblatt  
*English Horn*

## *Clarinets*

Anthony M. Gigliotti  
Donald Montanaro  
Raoul Querze  
Ronald Reuben  
*Bass Clarinet*

## *Bassoons*

Bernard Garfield  
John Shamlan  
Adelchi Louis Angelucci  
Robert J. Pfeuffer  
*Contra Bassoon*

## *Horns*

Mason Jones  
Nolan Miller  
Glenn Janson  
Kendall Betts  
John Simonelli  
Martha Glaze

## *Trumpets*

Gilbert Johnson  
Donald E. McComas  
Seymour Rosenfeld  
Roger Blackburn

## *Trombones*

Glenn Dodson  
Tyrone Breuninger  
M. Dee Stewart  
Robert S. Harper  
*Bass Trombone*

## *Tuba*

Paul Krzywicki

## *Timpani*

Gerald Carlyss  
Michael Bookspan

## *Battery*

Michael Bookspan  
Alan Abel  
Anthony Orlando  
William Saputelli

## *Celesta, Piano and Organ*

William Smith  
Marcel Farago

## *Harps*

Marilyn Costello  
Margarita Csonka

## *Librarians*

Jesse C. Taynton  
Anthony Ciccarelli

## *Personnel Manager*

Mason Jones

## *Stage Personnel*

Edward Barnes, *Manager*  
Theodore Hauptle  
James Sweeney

## *Photo Publicity*

Adrian Siegel

## *Broadcast Recording Director*

Albert L. Borkow, Jr.

\*Deceased