

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*

THE FESTIVAL CHORUS
of the University Choral Union
DONALD BRYANT, *Director*

AARON COPLAND, *Conducting*
Soloist
ANTHONY GIGLIOTTI, *Clarinetist*

FRIDAY EVENING, APRIL 30, 1976, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

In honor of the season-long celebration of the American Bicentennial.

- *Fanfare for the Common Man COPLAND
Overture, "The School for Scandal" BARBER
"Decoration Day" from Symphony: "Holidays" IVES
Concerto for Clarinet and String Orchestra COPLAND
 Slowly and expressively; cadenza
 Rather fast

ANTHONY GIGLIOTTI

INTERMISSION

- †"New England Triptych" (Three Pieces for Orchestra
 after William Billings) SCHUMAN
 Be Glad Then, America — When Jesus Wept — Chester
Suite from *The Tender Land* COPLAND
 Introduction and Love Music
 Party Scene: "Stomp your Foot!"
 Finale: The Promise of Living

THE FESTIVAL CHORUS

The Philadelphia records exclusively for RCA Red Seal

**Available on Columbia Records*

†Available on RCA Red Seal

PROGRAM NOTES

Fanfare for the Common Man AARON COPLAND
(1900-)

Copland's "Fanfare for the Common Man," composed in 1942, was one of eighteen wartime fanfares by as many composers, commissioned by Eugene Goossens, Conductor of the Cincinnati Symphony Orchestra. It is scored for horns, trumpets, trombones, tuba, timpani, bass drum, and tam-tam.

Overture to "The School for Scandal" SAMUEL BARBER
(1910-)

The Overture to "The School for Scandal," Barber's first orchestral work, was composed for his graduation from the Curtis Institute of Music in 1932 and was first performed by The Philadelphia Orchestra under Alexander Smallens at Robin Hood Dell on August 30, 1933. While the inspiration for the piece came from the famous comedy by the Irish playwright and politician Richard Brinsley Sheridan, the substance of the work is twentieth-century American, in its spirit, its colors, and in the shape of its themes, with only an occasional touch, such as the brass flourish at the end, to remind us of the drama's eighteenth-century origin. The bubbling gaiety (with its mischievous undertones) that runs through the work is neither localized nor dated, and the lyric-pastoral theme introduced by the oboe might even be said to evoke the prairie as readily as the drawing room.

This sparkling Overture, in the form of an elaborate rondo, remains one of the freshest and most effective works of its type by an American composer of any period, and is a prime exhibit of the characteristic traits noted by Virgil Thomson in all of Barber's finest works: "Romantic music, predominantly emotional, embodying sophisticated workmanship and complete care . . . his melodic line sings and the harmony supports it."

"Decoration Day" from Symphony: "Holidays" CHARLES IVES
(1874-1954)

Between 1904 and 1913 Ives composed four works for orchestra which he collected under the title *Four New England Holidays*. The sequence was subsequently retitled *Symphony: Holidays*, and Ives noted in the score: "Recollections of a boy's holidays in a Connecticut country town. These movements may be played as separate pieces. These pieces may be lumped together as a symphony."

Descriptively, the music of the *Holidays* pieces has little to do with the historical events or figures commemorated by the respective holidays, but rather, as Ives indicated, seeks to evoke recollections of the celebrations themselves. Of "Decoration Day," composed in 1912, Ives wrote: "In the early morning the gardens and woods about the villages are the meeting places of those who, with tender memories and devoted hands, gather the flowers for the Day's Memorial. . . . After the Town Hall is filled with the spring's harvest of lilacs, daisies, and peonies, the parade is slowly formed on Main Street The march to Wooster Cemetery is a thing a boy never forgets. The roll of muffled drums and *Adeste Fideles* answer for the dirge. A little girl on the fencepost waves to her father and wonders if he looked like that at Gettysburg. After the last grave is decorated, "Taps" sounds out through the pines and 'we all march back to town.' . . . The march stops—and in the silence, the shadow of the early morning flower-song rises over the Town, and the sunset behind West Mountain breathes its benediction upon the Day."

Concerto for Clarinet and String Orchestra AARON COPLAND

The Concerto for Clarinet and String Orchestra (with harp and piano) was commissioned by Benny Goodman in 1947, started by the composer during a visit to Rio de Janeiro, and completed in New York the following year. It is not really heavily marked with jazz elements. Indeed, the opening movement is a languorous, long-lined pastoral of inimitable Coplandesque sound and stamping. But elements of both North- and South-American popular music, the latter based upon a Brazilian tune the composer says became "imbedded" in his mind while working on the piece, interlace the second movement. Elsewhere, there are near-"hot" improvisatory passages seemingly suggested by the sophisticated extemporizing Mr. Goodman has been noted for in the jazz-swing field.

“New England Triptych” (Three Pieces for Orchestra
after William Billings)

WILLIAM SCHUMAN
(1910-)

Of his *New England Triptych*, Mr. Schuman has written:

“William Billings is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings, and it is this sense of identity which accounts for my use of his music as a point of departure. These pieces do not constitute a “fantasy” on themes of Billings, nor variations on his themes, but rather a fusion of styles and musical language.

“Be Glad Then, America

A timpani solo begins the short introduction which is developed predominantly in the strings. This music is suggestive of the “Hallelujah” heard at the end of the piece. Trombones and trumpets begin the main section, a free and varied setting of the words ‘Be glad then, America, shout and rejoice.’ The timpani, again solo, leads to a middle fugal section stemming from the words, ‘And ye shall be satisfied.’ The music gains momentum, and combined themes lead to a climax. There follows a free adaptation of the “Hallelujah” music with which Billings concludes his original choral piece and a final reference to the ‘Shout and rejoice’ music.

“When Jesus Wept

The setting of the text is in the form of a round. Here, Billings’ music is used in its original form, as well as in new settings with contrapuntal embellishment and melodic extensions.

“Chester

This music, composed as a church hymn, was subsequently adopted by the Continental Army as a marching song and enjoyed great popularity. The orchestral piece derived from the spirit both of the hymn and the marching song. The original words of one of the verses was especially written for its use by the Continental Army.”

Suite from *The Tender Land* AARON COPLAND
Text by HORACE EVERETT

The Suite from *The Tender Land* brings to pure orchestral dress only a few of the opera’s high points. It is Copland at his most lyrical; Copland at his high-level of musical sensitivity.

The Suite begins with music from the Introduction to Act III, which eventually settles into the Love Duet, given virtually in its entirety.

The party music from Act II provides the Suite with the necessary fast-music contrast of the square dance:

Stomp your foot upon the floor, Throw the windows open.
Take a breath of fresh June air, and dance around the room.
The air is free, the night is warm, the music’s here, and here’s my home.

Men must labor to be happy, Plowing fields and planting rows.
But ladies love a life that’s easy, churning butter, milking cows,
Churning butter, milking cows, gathering eggs, feeding sows,
Mending, cooking, cleaning, ironing, Raising families.

Ladies love their fine amusement, putting patches in a quilt,
But men prefer to bend their shoulder to something that will stand when built.
Dancing ladies, making matches, Playing games, Singing snatches,
Romping, frisking, winking, whistling, raising families.

Stomp your foot upon the floor, Throw the windows open.
Take a breath of fresh June air and dance around the room.
The air is free, the night is warm, the music’s here, and here’s my home.

This leads us, finally, to “The Promise of Living” quintet (arranged for mixed chorus) that so movingly and stunningly brings the first act of the opera to its conclusion:

The promise of living	The promise of growing
With hope and thanksgiving	With faith and with knowing
Is born of our loving	Is born of our sharing
Our friends and our labor.	Our love with our neighbor.

The promise of living
The promise of growing
Is born of our singing
In joy and thanksgiving.

THE FESTIVAL CHORUS

DONALD BRYANT, *Conductor*

NANCY HODGE, *Accompanist*

ROBERT JOHNSON, *Manager*

First Sopranos

Letitia Byrd
Elaine Cox
Phyllis Denner
Estelle Fox
Carole Gallas
Gladys Hanson
Joann Hoover
Berit Ingersoll
Sylvia Jenkins
Ann Keeler
Cathy Keresztesi
Carolyn Leyh
Doris Luecke
Loretta Meissner
Julia Remsperger
Miriam Restrepo
Karwyn Rigan
Alice Schneider
Alane Simons
Mary Ann Sincock
Beth Smeltekop
Eva Stockhorst
Joanne Westman
Beverly Wistert

Second Sopranos

Kathy Berry
Joyce Bleby
Doris Datsko
Tina Datsko
Sheryl Halsey
Mary Hiraga
Alice Horning
Patricia Klettke
Frances Lyman
Karen Myhre
Susan Petcoff
Sara Peth
Vicki Porter-Fink
Karen Pritchard
Eleanor Overdeck
Virginia Reese
Carolyn Richards
Susan Schluederberg
Patricia Tompkins

Rachelle Warren
Judith Weber
Christine Wendt

First Altos

Judith Adams
Martha Ause
Alice Cambron
Sally Carpenter
Lael Cappaert
Carol Dick
Meredy Gockel
Kathy Greene
Janice Johnson
Nancy Karp
Nancy Keppelman
Geraldine Koupal
Kirsten Lietz
Joan McIntire
Lois Nelson
Susan Nevins
Anne Phelps
Laura Wallace
Charlotte Wolfe

Second Altos

Ellen Armstrong
Marjorie Baird
Mary Haab
Joan Hagerty
Dana Hull
Kathy Klykylo
Elsie Lovelace
Linda Ray
Beverly Roeger
Carol Spencer
Katie Stebbins
Nancy Williams

First Tenors

Robert Domine
Marshall Franke
Marshall Grimm
Larry Holcomb
Paul Lowry
Robert MacGregor
James McNally

Dennis Mitchell
Marc Setzer

Second Tenors

Peter Bleby
Martin Barrett
John Etsweiler
Albert Girod
Donald Haworth
Thomas Hmay
Robert Johnson
Dwight Klettke
Rob Reed
Dennis Rigan

First Basses

Viktors Berstis
Robert Damashek
John Dietrich
John Eastman
Thomas Hagerty
Edgar Hamilton
Mark Hirano
Klair Kissel
Steven Olson
Dennis Powers
Thomas Rieke
Roger Smeltekop
Riley Williams

Second Basses

Gabriel Chin
Kevin Karkau
Seth Kivnick
John McIntire
Richard Munsen
Kim Nagel
Philip Pierson
George Rosenwald
Jay Sappington
Raymond Schankin
Wallace Schonschack
Mark Sebastian
Thomas Sommerfeld
Robert Strozier
Terril Tompkins
John VanBolt

The Festival Chorus, comprised of over one hundred select singers from the larger University Choral Union, completes its sixth season with tonight's appearance. In anticipation of its first concert tour this summer, a new look is evidenced this evening in the women's sections with the first showing of new gowns, specially designed by Carren Sandall. Preceding the departure of the Chorus in late June, concertgoers will have the opportunity to hear portions of the programs to be presented in the cities of Prague, Vienna, Ljubljana, Venice, Lucerne, Paris, and Tübingen, Ann Arbor's sister-city in Germany. This special Bicentennial concert will be on Saturday evening, June 26, in Hill Auditorium, and includes a choral premiere by American composer, Normand Lockwood, written in memory of and dedicated to Thor Johnson, guest conductor at the May Festivals from 1940 through 1973.

UNIVERSITY MUSICAL SOCIETY