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, *Associate Conductor*

EUGENE ORMANDY, *Conducting*

Soloist
NORMAN CAROL, *Violinist*

THURSDAY EVENING, APRIL 28, 1977, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

*Prelude to *Die Meistersinger von Nürnberg* . . . . . WAGNER

*Concerto No. 1 in G minor for Violin and Orchestra, Op. 26 . . . BRUCH
Prelude: allegro moderato
Adagio
Allegro energico
NORMAN CAROL

INTERMISSION

†*Symphony No. 5, Op. 47 . . . . . SHOSTAKOVICH
Moderato; allegro non troppo
Allegretto
Largo
Allegro non troppo

**Available on Columbia Records*
†*Available on RCA Red Seal*

PROGRAM NOTES
by
RICHARD FREED

Prelude to *Die Meistersinger von Nürnberg* . . . . RICHARD WAGNER (1813–1883)

As early as 1845, the year his *Tannhäuser* was first produced in Dresden, Wagner contemplated a comic opera built around the historical figure of Hans Sachs. He did not get to work on *Die Meistersinger,* though, until 1861, and did not complete it until 1867. The Prelude, however, was heard as early as November 1, 1862, at a Leipzig concert under Wagner's direction; he had sketched it on a train trip from Nüremberg to Vienna in August 1861 and completed it a few months later, reversing the traditional procedure in which the overture is the last part of an opera to be composed. Smetana, it might be noted, did the same in composing *The Bartered Bride,* completed a year or two before *Die Meistersinger;* in both instances, the composers set the scene, as it were, for themselves in their respective undertakings as well as for their audiences.

In Wagner's case the scene was 16th-century Nüremberg, a far different setting from those of his other works: here we have no gods, no demons, no foredoomed victims of passion, but an essentially heartwarming drama told in thoroughly human terms, with credible life-size characters and a good deal of tasteful humor. The Prelude encompasses several of the principal motifs of the music drama, opening and closing with the majestic procession of the Mastersingers, with interludes evoking the love of Walther and Eva, Walther's Prize-Song, the music of the apprentices, and the good-natured burghers whom Wagner described as "somewhat blunt, three-cornered folk." Wagner also spoke of the work as a celebration of "holy German art"—but in this regard it may well be the archetype of the great work that is parochially conceived but universal in its realization.

Concerto No. 1 in G minor for Violin and Orchestra, Op. 26 . . MAX BRUCH (1838–1920)

Bruch was only twenty-eight when he composed the first of his three violin concertos, the work that has become "the" Bruch Concerto and one of the half-dozen-or-so most beloved items in the violinist's repertory. He conducted the first performance himself, in his native city on April 28, 1866; the soloist was Otto Königslow. After the première Bruch undertook certain revisions in consultation with Joseph Joachim, to whom he dedicated the Concerto; Joachim played the new version in an informal rehearsal in Hamburg in the fall of 1867, Bruch conducting, and gave the formal première in Bremen the day after Bruch's thirtieth birthday, on which occasion the conductor was Karl Reinthaler.

The first movement is labeled "Prelude" *("Vorspiel").* It is not that the movement proper has an introductory section, but that the entire opening movement in this case, exceptionally free and improvisatory, really serves as a "prelude" to the second, to which it is directly linked. This glowing *Adagio* contains yet another introduction within itself, for the songlike principal theme is preceded by a lesser one. What develops, in any event, is a prototypal Romantic slow movement, in which Bruch's infallible fastidiousness keeps his apparently unrestrained outpouring of emotion free from spilling over into mawkishness or bathos. The Finale opens with a few suspenseful subdued bars of orchestral introduction, giving way then to the soloist's statement—in double stops—of the exuberant theme; the second subject, like that of the preceding movement represents the broadscaled, open-hearted lyricism of the Romantic movement at its best in terms of both tastefulness and immediacy of appeal, and even the fiery brilliance of the concluding bars has integrity and conviction.

In this First Concerto, virtually without precedent, Bruch declined either to provide cadenzas of his own or to allow for the insertion of any by the soloist; the entire Concerto is so thoroughly

violinistic in its idiom that this "fastidious artist" (as Donald Tovey characterized Bruch) wisely judged that the traditional gesture would have been gratuitous.

Symphony No. 5, Op. 47 . . . . . DMITRI SHOSTAKOVICH (1906–1975)

The Fifth Symphony was created in a very short time for so vast a work—April 18 to July 20, 1937—after the 30-year-old composer had been publicly humiliated by official censure of his opera *Lady Macbeth of the District of Mdzensk* (renamed *Katerina Izmailova* when it was revived more than 25 years later), another reprimand for his ballet *The Limpid Stream,* and the withdrawal of his Fourth Symphony before its scheduled première. In an article published shortly before the première of the Fifth, Shostakovich declared that he had not been merely intimidated by these rebukes, but stimulated "to create my own musical style, which I seek to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the goal that I set for my work is to contribute at every point toward the growth of our remarkable country."

The première under Yevgeny Mravinsky is recorded as a glorious event in Soviet music. It took place in Leningrad on November 21, 1937, during the celebration of the 20th anniversary of the 1917 Revolution, and it was superbly appropriate to such an occasion—heroic in concept and proportion, brilliant in its coloring, broadly compassionate in its gestures, resoundingly affirmative in outlook, and rich in melodic inventiveness. Shostakovich's "rehabilitation" was grandly confirmed (for the time being), and yet his integrity was intact, for the work is in every bar a deeply personal utterance, in which the composer's pervasive warmth of heart is neither an embarrassment nor a mere veneer.

Since the Fourth Symphony, filled with Mahlerish characteristics, was not heard until 1962, it was in the Fifth that Shostakovich's affinity for Mahler was first made manifest on a large scale. The combination of massiveness and clarity which is perhaps the most striking single factor in the make-up of the Fifth is itself a basic element in Mahler's style, and was to become similarly basic to Shostakovich's. The long first movement is an expansive *Moderato* which may be recognized as the pattern for the similarly formed opening segments of numerous subsequent works from Shostakovich; Soviet commentators regard it as a "ballad" form, with narrative sections alternating between lyrical and dramatic episodes.

The second movement, though not actually titled "Scherzo," is a brilliant distillation of the scherzo genre as evolved through the chain of Shostakovich's most illustrious predecessors—Beethoven, Schubert, Bruckner, Dvořák, Mahler. It even contains more than a little of the *Ländler* feeling found in the music of Schubert, Bruckner, and Mahler.

The slow movement is the crown of the work, a noble *Largo* unrestrained in its romantic expressiveness, its perimeters defined, however, by the composer's innate sense of taste and balance. Reflective lyricism here expands into a passion and intensity which remind us of Shostakovich's links with earlier symphonists in his own country.

The Finale is the most Russian part of the work, possessed of an almost barbaric vigor as it pursues its exultant course. Several commentators have complained of the "crude" and "obvious" character of this movement, but much of this obviousness can be mitigated by adhering to the composer's moderate tempo markings (as expressed in precise metronome figures) instead of vulgarizing it by the headlong rush so popular with some conductors.

While Shostakovich, in introducing the Fifth in 1937, went so far as to label the work "A Soviet Artist's Practical, Creative Reply to Just Criticism," his statement in the same article on the Symphony's emotional content is far more pertinent. "The theme of my Symphony," he said, "is the stabilization of a personality. In the center of this composition—conceived lyrically from beginning to end—I saw a man, with all his experiences." It is in this context that the Fifth Symphony has been universally received—as a work that speaks hearteningly and directly—not only to all bu to each.

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Music Director and Conductor*
WILLIAM SMITH, *Associate Conductor*
BORIS SOKOLOFF, *Manager*
JOSEPH SANTARLASCI, *Assistant Manager*

Violins

Norman Carol
Concertmaster

William de Pasquale
Associate Concertmaster

David Arben
Assistant Concertmaster

Morris Shulik
Owen Lusak
David Grunschlag
Frank E. Saam
Frank Costanzo
Barbara Sorlien
Herbert Light
Max Miller
Ernest L. Goldstein
Luis Biava
Larry Grika
Cathleen Dalschaert
Herold Klein
Charles Rex

Irvin Rosen
Robert de Pasquale
Armand Di Camillo
Joseph Lanza
Julia Janson
Irving Ludwig
Jerome Wigler
Virginia Halfmann
George Dreyfus
Arnold Grossi
Louis Lanza
Stephane Dalschaert
Isadore Schwartz
Booker Rowe
Davyd Booth
Jonathan Beiler

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
Richard Harlow

Basses

Roger M. Scott
Michael Shahan
Neil Courtney
Ferdinand Maresh
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 Shamlian
Adelchi Louis Angelucci
Robert J. Pfeuffer
Contra Bassoon

Horns

Mason Jones
Nolan Miller
Randy Gardner
Martha Glaze
Howard Wall
Daniel Williams

Trumpets

Frank Kaderabek
Donald E. McComas
Seymour Rosenfeld
Roger Blackburn

Trombones

Glenn Dodson
Tyrone Breuninger
M. Dee Stewart
Bass Trumpet/Tenor Tuba
Robert S. Harper
Bass Trombone

Tuba

Paul Krzywicki

Timpani

Gerald Carlyss
Michael Bookspan

Battery

Michael Bookspan
Alan Abel
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