



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

May Festival

THE PHILADELPHIA ORCHESTRA

RICCARDO MUTI, *Music Director*
EUGENE ORMANDY, *Conductor Laureate*
WILLIAM SMITH, *Associate Conductor*

THE UNIVERSITY CHORAL UNION

DONALD BRYANT, *Director*
ALDO CECCATO, *Conducting*

FAYE ROBINSON, *Soprano* JOHN GILMORE, *Tenor*
KATHERINE CIESINSKI, *Mezzo-soprano* JOHN CHEEK, *Bass-baritone*

FRIDAY EVENING, MAY 1, 1981, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

*Symphony No. 41 in C major, K. 551 ("Jupiter") MOZART
Allegro
Andante cantabile
Menuetto
Finale: allegro molto

INTERMISSION

Stabat Mater ROSSINI
Introduction: Stabat Mater Quartet: Sancta Mater
Aria: Cujus animam Cavatina: Fac ut portem
Duet: Quis est homo Aria: Inflammatus et accensus
Aria: Pro peccatis Chorus: Quando corpus
Chorus and Recitative: Eja Mater Finale: Amen

THE UNIVERSITY CHORAL UNION

FAYE ROBINSON JOHN GILMORE
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*Angel, *RCA Red Seal, Telarc, and Columbia Records.*

PROGRAM NOTES

by RICHARD FREED

Symphony No. 41 in C major, K. 551 ("Jupiter") WOLFGANG AMADEUS MOZART (1756-1791)

The last and most majestic of Mozart's symphonies was completed on August 10, 1788, just 16 days after its immediate predecessor, the G-minor, K. 550. The miracle of the creation of the final three symphonies in the space of eight weeks in that Viennese summer has come to be accepted, together with the numerous other miracles of Mozart's creativity, and is perhaps no longer astounding. What must continue to astound us, however, is the knowledge that, although Mozart lived nearly three-and-a-half years after completing these masterworks, it is virtually certain that none of them was performed during his lifetime. The sobriquet, "Jupiter," was affixed to the work when it came to light some years after Mozart's death, by Johann Peter Salomon, Haydn's London impresario, whom posterity can only congratulate for having so aptly characterized the lofty proportions of this music, its truly Jovian commingling of dignity, thrust and compassion.

The Olympian character of the Symphony is suggested in the commanding vigor of its terse opening strokes, softened almost at once by a tender figure in the strings, but then proceeding briskly on its course. Among the themes in the first movement is one Mozart had used the previous May in the arietta for basso, *Un bacio di mano* (K. 541), whose jovial but virile quality is superbly suited to this symphonic context. Olympian, too, is the very shape of the broad melody of the *Andante cantabile*, and how effective the use of the winds—most notably the bassoons—in this movement. The Minuet restores the mood of the first movement, as if by way of prelude to the grandest of all Mozart's symphonic finales.

The theme which opens the *Jupiter's* final movement is one Mozart had used in no fewer than four of his earlier works—two very early symphonies, the first movement of the Symphony No. 33 in B-flat (K. 319), and in the *Credo* of the Mass in F major, K. 192; the theme appears also in the finale of Joseph Haydn's Symphony No. 13 in D major, composed in 1763, but there is no evidence that Mozart was even acquainted with that work—known as the *Jupiter* itself now because of its resemblance to the more familiar symphony of Mozart. Four additional themes are heard in this movement, which is in sonata form, and all five motifs are combined in the fugal coda. The end is a C major blaze of trumpets and drums.

Stabat Mater GIOACCHINO ROSSINI (1792-1868)

The sacred poem *Stabat Mater dolorosa* did not originate in the liturgy, but is thought to have been composed for the observance of Good Friday toward the end of the 13th century by a monk known as Jacopone da Todi (his actual name was Jacopo de Benedetti). Touching and direct in its language, infectious in its cadences, this text became widely venerated, and by 1727, when it was incorporated into the Roman Missal, it had been set to music dozens of times. By now it is surely hundreds, some of the most notable settings—in various styles, scorings, and lengths—being those of Palestrina, Josquin, Pergolesi, Haydn, Verdi, Dvořák, Szymanowski, and Penderecki. By all odds the most *attractive* setting, in terms of sheer color, variety and animation, is this one by Rossini. The creation of this work spanned a full decade, and its history is rather complex.

In 1832, three years after the completion of his last opera, *Guillaume Tell*, Rossini was persuaded to undertake the composition of a *Stabat Mater* for Don Francisco Fernández Varela, the Spanish minister to Paris, whose request, it appears, may have been prompted as much by his desire to have a Rossini manuscript in his possession as to enrich the repertory. In any event, the specific nature of the work was decreed by him, and when Rossini delivered the score in March 1832 it was tendered as a gift, with the understanding that it was to remain in Varela's keeping and was under no circumstances to be published. What Rossini did not tell him was that he had written only about half the work himself and had allowed his boyhood friend Giovanni Tadolini to write four of the ten sections. This composite work, performed under Rossini's name in Madrid early in 1833, turned up in a French publisher's office after Varela's death in 1837, and it was that circumstance that eventually led to Rossini's revision and publication of the score.

First of all, Rossini prohibited one publisher, Aulagnier, from printing the *Stabat Mater*, and assigned the rights to another firm, Troupenas; but before allowing Troupenas to publish, he reconsidered the work and composed replacements for the sections originally left to Tadolini. He may have been moved to do this by the death of his father, in April 1839, for it was only after that, in 1841, that the entire work was revised and rescored. The first six sections were performed at the Salle Herz on October 31 of that year, and the first complete performance was given at the Salle Ventadour the following January 7. Shortly after that Gaetano Donizetti conducted the first performance in Italy, and by the end of 1842 the *Stabat Mater* was established throughout southern Europe as one of the most successful works of its kind.

The very attractiveness of this music, however—its opulence, vigor, and ingratiating melodic line—inhibited the enthusiasm of northern audiences, who tended to feel its brightness was out of keeping with the solemnity of the religious subject. Later, of course, there would be those who would feel that Verdi's monumental *Requiem* was too "operatic"; objections to both works have long since been swept aside, and the *Stabat Mater* is Rossini's only major work outside the realm of opera to have taken a permanent place in the international repertory. (Indeed, the tenor aria "*Cujus animam*" has achieved a popularity on its own comparable to that of the best-known arias from favorite operas.)

The ten sections of the work fall into two larger divisions, each begun with a section in which all four soloists take part. The opening section is the longest portion of the work and the only one in which the entire vocal complement is heard, the chorus's subsequent appearances being limited to No. 5 (recitative with bass), No. 8 (aria with soprano) and the two concluding numbers. It is only in the Finale, in fact, that the chorus comes into its own; its participation is little more than ornamental in the earlier sections, but at the end Rossini provides a brilliant fugal display.

Each of the soloists is given an aria, and the soprano and alto are assigned a duet which is probably the most strikingly "operatic" number in the entire sequence. Rossini's inspiration was especially happy in this duet (No. 3), in the glorious quartet which opens the second half, and in the numbers in which the bass and soprano are joined by the chorus; aside from the element of sheer inspiration, what he achieved here would have been possible only to a composer of his skill and experience in writing for the theatre. What this remarkable work may lack in the way of conventional "devotional" feeling is more than compensated for by its enlivenment and drama: it is on these levels that Rossini communicates most characteristically and most effectively, whatever his subject.

No. 1—Introduction, *Stabat Mater* (chorus and quartet): At the Cross her station keeping, stood the mournful Mother weeping, where he hung, her dying Son.

No. 2—Aria, *Cujus animam* (tenor): Through her soul of joy bereaved, torn with anguish, deeply grieved, lo! the piercing sword hath run. O, how sad and sore distressed then was she, that Mother blessed of the sole-begotten One! Torn with grief and desolation, Mother meek, the bitter Passion saw she of her glorious Son.

No. 3—Duet, *Quis est homo* (soprano and mezzo-soprano): Who, on Christ's dear Mother gazing, bowed with sorrow so amazing, born of woman, would not weep? Who, on Christ's dear Mother thinking, with her Son in sorrow sinking, would not share her sadness deep?

No. 4—Aria, *Pro peccatis* (bass): For his people's sins chastised, she her Jesus saw despised, saw him by the scourges rent. Saw her own sweet Offspring taken, and in death by all forsaken, while his spirit forth he sent.

No. 5—Recitative, *Eja Mater* (bass and chorus): Mother, fount of love o'erflowing, ah, that I, thy sorrow knowing, in thy grief may mourn with thee. That my heart, fresh ardour gaining, love of Christ my God attaining, unto him may pleasing be.

No. 6—Quartet, *Sancta Mater* (all soloists): Holy Mother, be there written every wound of Jesus smitten in my heart, and there remain. As thy Son through tribulation deigned to purchase my salvation, let me share with thee the pain. Let me weep with thee beside him, for the sins which crucified him, while my life remains to me. Take beneath the Cross my station, share with thee thy desolation, humbly this I ask of thee. Virgin, virgins all excelling, spurn me not, my prayer repelling, make me weep and mourn with thee.

No. 7—Cavatina, *Fac ut portem* (mezzo-soprano): So Christ's death within me bearing, let me, in his Passion sharing, keep his wounds in memory. Let thy Son's wounds penetrate me, let the Cross inebriate me and his own most precious blood.

No. 8—Aria, *Inflammatum et accensum* (soprano and chorus): Lest in flames I burn and perish, on the judgment day O cherish and defend me, Virgin good. Christ, whene'er this world shall leave me, through thy Mother then receive me to the palm of victory.

No. 9—Quartet, *Quando corpus* (chorus): When the bonds of flesh are riven, glory to my soul be given in thy Paradise with thee.

No. 10—Finale, *Amen, in sempiterna saecula* (chorus): Amen, for ever and ever.

UNIVERSITY CHORAL UNION

DONALD BRYANT, *Conductor*

LEIF BJALAND, *Assistant Conductor*

NANCY HODGE, *Accompanist*

STEPHEN BATES, *Manager*

First Sopranos

Susan Anderson
Patsy Auiler
Lola Bradstreet
Carol Brechemin
Kimberly Jo Buechner
Letitia J. Byrd
Kathryn Foster Elliott
Lisa Fishbaugh
Carol Gagliardi
Carole Gallas
Julie Giuliani
Gladys Hanson
Sylvia Jenkins
Zella Kent
Jean M. Lambert
Carolyn Leyh
Kathleen Lin
Doris Luecke
Lois Ann Malthaner
Charlene McIntire
Loretta Meissner
Cheryl A. Murphy
Anne Nisch
Jennifer Parrin
Alice Schneider
Theresa Smith
Caryn Spielman
Charlotte Stanek
Cassie St. Clair
Lynn Tarrant
Heidi Unger
Joanne Westman
Frances Zapella

Second Sopranos

Christine Arnison
Judy Barber
Virginia Burr
Marilyn Buss
Pamela Jean Carter
Anne B. Chamberlin
Young Cho
Claire E. Conrad
Jane Covert
Kristina Detmer
Ann Dills
Chris Dindoffer
Deborah Forbes
Melissa Forbes
Anita Goldstein
Ann Holt
Alice R. Horning
Susan Kaczmarek
Karol Helen Krohn
Judith Lehmann
Beth Lipson
Mary Loewen
Melissa McBrian

Charlotte Nametz
Sara Peth
Stephanie Rosenbaum
Ann Schebor
Suzanne Schluederberg
Marie Schneider
Kathleen Sheehy
Elizabeth Stewart-
Robinson
Ann Stout
Patricia Tompkins
Barbara Van Woerkom
Christine Wendt
Kathleen Young

First Altos

Margo Angelini
Wendy Lyn Baker
Susan Berman
Phyllis Bogarin
Kay Bohn
Kathlyn Boyer
Lisa Bramble
Ella Brown
Marion Brown
Lael Cappaert
Rosalyn Chrenka
Mary Crichton
Christine Dailey
Arlene Dobberstein
Jeanne Erickson
Daisy Evans
Marilyn Finkbeiner
Suzanne Fox
Merian Frederick
Ruth Gewanter
Kay Hannah
Georgia Hartman
Virginia Hmay
Margaret Hostetler
Nancy Houk
Carol Hurwitz
Marta Johnson
Olga Johnson
Nancy Karp
Kristine Langabeer
Rosemary Lewis
Bernice McCoy
Marian Miner
Jean Morgan
Linda Muessen
Lois Nelson
Glenda Revelle
Kathi Rosenzweig
Laurence Ruth
Lillianne Ruwart
Cathy Selvius-DeRoo
Linda Siebert
Deborah Slee

Georgiana Swinford
Deborah Syring
Helen Thornton
Jane Van Bolt
Betsey vanHamersveld
Joanne Veroff
Charlotte Wolfe

Second Altos

Sandra Anderson
Marjorie Baird
Eleanor Beam
Joyce Delamarter
Alice Galbraith
Danielle Galbraith
Lois Guebert
Mary Haab
Katherine Klykylo
Kristen Kochenderfer
Elsie Lovelace
Barbara Maes
Sarah Matthews
Barbara McCann
Anna Millard
Mary Price
Mary Quade
Sue Ribaud
Beverly Roeger
Carol Spencer
Kathryn Stebbins
Margaret Thompson
Rosemary Walker
Alice Warsinski
Kathleen Weber
Helen Welford

First Tenors

Hugh Baker
Hugh Brown
Kenneth Burdette
Bruce Carter
Marshall Franke
Roy Glover
Paul Lowry
Robert MacGregor
Robert Miller
Duane Novelty
Bernard Patterson
Lawrence Reemmer
Frederick Schebor

Second Tenors

Dick Bohlander
William Bronson
Brian Buggy
Mark Chancey
Harold Clark

Merle G. Galbraith
Peter Gaudet
Donald Haworth
Theodore Hefley
Thomas Hmay
Jay Harris Klein
Philip Melcher
Kenneth Nisch
Richard Olson
John Rocus
Carl Smith
William Wayt Thomas
Nicolas Williams

First Basses

Kevin Anderson
Mark H. Avenmarg
Richard Bachmann
Marion L. Beam
Robert Betka
John Brueger
Jeffrey C. Burke
Robert Byrne
Richard A. Dargis
Peter DeHart
Robert E. Dills, Jr.
Phillip R. Dinehart
Steven Domino
Thomas Hagerty
Mark W. Johnson
Klair Kissel
Charles Liang
William Liefert
Lawrence Lohr
John MacKrell
Sol Metz
Francisco Montero
Charles Morgan
James Schneider
Joseph E. Shacter
Richard Stock
Wade Sutton
David M. Varner
Rob Vonderhaar
Steven White

Second Basses

Jorg Becker
Harry Bowen
Bruce B. Dicey
Lowell Fisher
Thomas Fuhrman
James P. Leege
Charles F. Lehmann
Alfred G. Meyer
Robert Strozier
Terril Tompkins
John Van Bolt

A Free Choral Concert—Sunday, May 10, at 3:30

In this auditorium, the Festival Chorus of the Choral Union will perform the concluding concert of Cross Currents—a festival sponsored by the U-M's Center for Russian and East European Studies. Under Donald Bryant, the Chorus will sing works of Kodály, Schubert, Smetana, Bartók, and three new pieces by Dr. Bryant set to translations of East European poetry. All are invited to attend.