



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Orchestre National de France

50th Anniversary

LORIN MAAZEL

Conductor

THURSDAY EVENING, MARCH 8, 1984, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

Symphony No. 3 in A minor, Op. 44 RACHMANINOFF

Allegro moderato
Adagio ma non troppo
Allegro

INTERMISSION

“The Firebird” (complete ballet) STRAVINSKY

Introduction
Scene I:

Kashchei's Enchanted Garden
Appearance of the Firebird Pursued by Ivan Tsarevich
Dance of the Firebird
Ivan Tsarevich Captures the Firebird
Supplication of the Firebird
Appearance of Thirteen Enchanted Princesses
The Princesses' Game with the Golden Apples (Scherzo)
Sudden Appearance of Ivan Tsarevich
The Princesses' Khorovod (Round Dance)
Daybreak
Ivan Tsarevich Penetrates the Palace of Kashchei
Magic Carillon; Appearance of Kashchei's Guardian Monsters; Capture of Ivan Tsarevich
Arrival of Kashchei the Immortal; His Dialogue with Ivan Tsarevich;
Intercession of the Princesses
Appearance of the Firebird
Dance of Kashchei's Retinue under the Firebird's Spell
Infernal Dance of all Kashchei's Subjects
Lullaby (Firebird)
Kashchei's Death

Scene II:

Disappearance of the Palace and Dissolution of Kashchei's Enchantments;
Animation of the Petrified Warriors
General Thanksgiving

Deutsche Grammophon, CBS, EMI, and ADES Records.

Merrill Lynch Pierce Fenner & Smith has generously provided funds to defray the printing costs of this concert program and those that remain in the 1983-84 Choral Union Series.

PROGRAM NOTES

Symphony No. 3 in A minor, Op. 44 SERGEI RACHMANINOFF (1873-1943)

Rachmaninoff began his Third Symphony in the spring of 1935, completing the first two movements that year. He wrote the final movement in June 1936 and then wrote to a friend: "Its first performance I've given, as usual, to my very favorite orchestra, in Philadelphia. How I should like you to hear this orchestra at least once!"

After appearing as piano soloist with the London Symphony Orchestra and at the Sheffield Festival, Rachmaninoff arrived in Philadelphia in time for the première of the Third Symphony, which took place on November 6, 1936, with Eugene Ormandy conducting The Philadelphia Orchestra. A *New York Times* reporter watched the composer during the performance: "During the playing of the symphony, Mr. Rachmaninoff sat in a box near the back of the auditorium, following the music intently and several times smiling at companions when the orchestra seemingly reproduced passages just as he had intended them to be interpreted."

The symphony begins with four introductory bars in which a rather melancholy strain is played in unison by muted solo cello, horn, and clarinets. There is a pause; then an upward rush of strings and woodwinds above brass and percussion chords launches the movement proper. The principal subject is stated by oboes and bassoons in thirds, with an accompaniment in the second violins. The second subject, in E major, is introduced by the celli, with an accompaniment of syncopated woodwind chords. A *cantilena* passage in F major for the strings rounds out the exposition. In the development section, the theme of the movement's slow introduction is recalled, and the second-violin figure that accompanied the principal subject at its first appearance is prominent. The recapitulation is followed by a coda in which the first theme again recurs, this time in the brass.

The second movement opens with an introductory horn theme above chords for harp. The chief theme of the movement is introduced by the solo violin against a background of woodwind chords. The theme is taken up by all the violins in unison. Another theme is introduced by the solo flute, with string accompaniment. The tempo quickens as a leaping triplet figure is introduced by the violins. The section culminates in a series of *fortissimo* ascending and descending chromatic passages. A sustained C-sharp sounds in the horn, above harp chords and muted violins *tremolandi*. The slow tempo of the opening is re-established and the movement ends *Adagio*.

The Finale shows that Rachmaninoff, like Verdi, could be a fluent contrapuntalist if it suited the occasion. The movement opens with an impetuous upward figure for violins and woodwinds. Violins and violas in unison introduce the chief theme. The tempo slows as another songlike melody is heard in the strings. The tempo quickens to *Allegro*, then to *Allegro vivace*, for a very energetic fugal treatment of a subject derived from the opening violin-viola theme. Toward the end of the movement, the lyrical mood returns, but the ending is a full-voiced *Allegro vivace*.

"The Firebird" IGOR STRAVINSKY (1882-1971)

"Mark him well," said Diaghilev to his prima ballerina Tamara Karsavina during a rehearsal of *The Firebird* at the Paris Opera in June 1910. He pointed to Stravinsky: "He is a man on the eve of celebrity."

He was indeed. Twenty-eight years old, unknown outside Russia, Igor Fyodorovich Stravinsky was scarcely known even at home in St. Petersburg, save as a brilliant pupil of Rimsky-Korsakov. But he had had the good luck to have two brief orchestral pieces, *Scherzo Fantastique* and *Fireworks*, conducted by Alexander Siloti at the latter's famous orchestral concerts in St. Petersburg during the winter of 1909. In the audience was Serge Diaghilev, who was immersed in plans for a new ballet company. He was to bring together dancers, choreographers, writers, painters, and composers of the highest rank and the boldest, innovative imaginations. Diaghilev needed a composer-collaborator. His appraising ear told him that the man who had imagined *Fireworks* showed the kind of promise he needed. As a test, he commissioned Stravinsky to orchestrate some small pieces for the opening season of his Ballets Russes: two Chopin numbers for Fokine's ballet *Les Sylphides* and a Grieg piano piece for the ballet *Le Festin*.

Stravinsky's luck held. For the second season of the Ballets Russes in Paris, Diaghilev had commissioned Liadov to write the music for a ballet on a subject of Russian legend, the Firebird. But Liadov proved so dilatory that Diaghilev was alarmed. By common consent the commission was transferred to Stravinsky, who received Diaghilev's telegram of invitation at the end of the summer of 1909. Stravinsky seems to have been a bit alarmed for fear that he might not complete the score in time for the 1910 season, but he was flattered to be the collaborator of Fokine and other famous men. He accepted, and the finished score, dedicated to his teacher, Rimsky-Korsakov, is dated St. Petersburg, May 18, 1910.

The première of *The Firebird* on June 25, 1910 at the Paris Opera, was conducted by Gabriel Pierné. The choreography was by Michel Fokine. The legendary cast was headed by Karsavina as the Firebird. Fokine himself danced the part of Ivan Tsarevich and Fokina was the Thirteenth Princess. The production not only made ballet history, it placed Stravinsky overnight, as Diaghilev had predicted, in the front rank of contemporary composers.

The story of the Firebird is based on the many Russian legends about the young Tsarevich Ivan; the beneficent fairy, the Firebird; and the green-taloned monster Kashchei. In the end, with the Firebird's help, Ivan liberates the Princess from the green-taloned monster, and they are married.

The music, which has remained Stravinsky's most popular work, is as Romantic as can be. He even outdoes his master, Rimsky-Korsakov, in the gorgeous colors of his orchestra, the subtlety and originality of its sensitive hues. Stravinsky's taste and style changed fast after the completion of *The Firebird*, *Petrouchka*, and *The Rite of Spring* followed in swift succession. In later years Stravinsky was sometimes annoyed at admirers who wished he would go back to the lush style of *The Firebird*, and in moments of extreme irritation he would refer to the beautiful score as "that great audience lollipop."

The introduction to the ballet begins in the darkest colors of the low string instruments, muted, suggesting an eerie, legendary night and the nearness of the monster's castle. As the curtain rises, the Tsarevich Ivan, wandering through the forest at night, sees a glow of light. A glint of celesta suggests the approach of the Firebird, and a sudden trembling, which spreads through the entire string section, announces her presence. Her solo variation or *pas seul* is orchestrated with extravagant fantasy, with shimmering strings and splashes of high, brilliant woodwind sounds, like the fluttering of wings and the exuberant dips and curves of the Firebird's flight.

Once captured by Ivan, the Firebird becomes a gentle, tender, pleading being, expressed in beautiful, sustained melodic lines for the violas and woodwinds. Part of the crux of the ballet story, as Stravinsky envisaged it, is the fact that Ivan is moved to pity by the pleading of the Firebird. She gives him one of her fiery plumes as a pledge to come to Ivan's aid if ever he should need it. Ivan lets the pretty creature fly away. In the next episode, the Tsarevich finds himself in the park of a forbidding fortress, the castle of Kashchei. Twelve beautiful damsels come out of the castle and by their beauty and the modesty of their bearing, Ivan guesses them at once to be Princesses. A thirteenth Princess in particular holds his eye.

The airy grace of the Princesses and their innocent game with golden apples is suggested by the quicksilver darting and dashing of high woodwinds and delicate *spiccato* strings. This bubbling phrase returns almost like a refrain. Ivan, unable to keep to his hiding place, appears from the shadows. But the Princesses remain to dance their beautiful "Khorovod" or round-dance.

This dance of the Princesses is tender and lyrical, using melodies in the vein of Russian folk songs. A piccolo and two flutes anticipate a theme which will be transformed with glittering pomp for the final scene of the ballet. They are answered by a gentle dialogue of solo oboe and flute, still in a folk vein. The refrain of the Princesses' dance appears first in soft tones of the first violins. The background is muted strings. There is a tender question in the clarinet and a plaintive answer from the oboe. At the end, the music fades into silence like a dream, followed by the break of day, the approach of Kashchei's monsters, the capture of Ivan, Kashchei's attempt to turn him to stone, the arrival of the Firebird, and the first frenzied dance of the monsters.

An ugly crash of the entire orchestra launches Kashchei and his demons into their evil gyrations. Syncopated rhythms and clashing harmonies course through the orchestra with a violence and drive that seem at moments to forecast *The Rite of Spring*. Just as Kashchei is about to destroy the prince, the latter produces the Firebird's plume and she instantly appears, vanquishing the demons and uniting Ivan with the Princess. In the final scene, the couple is married amid fairytale pageantry, the orchestra sonorous in its richness of colors.

— "The Firebird" notes by Edward Downes, reprinted by permission of the Philharmonic-Symphony Society of New York, Inc., copyright 1977.

About the Artists

The **Orchestre National de France** was founded in 1934 by the French State Radio for the sole purpose of broadcasting orchestral music to the French public. The early studio broadcasts of the Orchestra won a large audience which demanded public concerts. Thus it was that, less than eighteen months from its founding, Arturo Toscanini chose to conduct the Orchestra in a gala performance at the Paris Opera. By March of 1938, the Orchestre National de France had already performed its 500th concert and was renowned especially for its performances of neglected masterpieces and contemporary music. The Orchestra's first European tour, which occurred just prior to World War II, was highly acclaimed, and established it as one of Europe's leading ensembles. After being forced to Rennes, and then to Marseille by the Vichy government during the war, the Orchestra returned to Paris in 1943 to begin a fresh and exuberant era. Since then it has toured in Western and Eastern Europe, Scandinavia, Russia, Egypt, South America, and in 1982 made its third tour of Japan. The Orchestra made its first United States tour in 1948 with Charles Munch, returned in 1962 with Munch and Lorin Maazel, and in 1967, 1970, and 1981 with Maazel and Leonard Bernstein.

The Orchestre National de France appears regularly at France's major music festivals, including Aix-en-Provence, Besançon, and Bordeaux, and the international festivals of Salzburg, London, Edinburgh, and Lausanne. During the Paris concert season, Radio France broadcasts all of the Orchestra's performances, many of which are also televised with radio simulcast. The most notable of recent simulcasts included the nine symphonies of Beethoven and the nine Mahler symphonies.

Since its inception, the Orchestra has been associated with the world's great conductors, among them Furtwängler, Cluytens, Celibidache, Klemperer, Munch, Koussevitzky, Monteux, Sir Thomas Beecham, Szell, Böhm, Martinon, and more recently Bernstein, Ozawa, Rostropovich, Marriner, Abbado, Boulez, and Slatkin.

The Orchestra's current conductor, **Lorin Maazel**, is General Manager and Artistic Director of the Vienna Staatsoper and former Music Director of the Cleveland Orchestra. Mr. Maazel succeeded Sergiu Celibidache as Music Director of the Orchestre National de France in 1977 and served in that capacity through 1982. Under Mr. Maazel, a series of national auditions has resulted in an excellent blend of youth and maturity, and he has broadened the Orchestra's repertoire through programming and the selection of conductors. The result is an extremely versatile ensemble, further enhancing the Orchestra's international standing. Mr. Maazel is currently conducting the Orchestra in the 16 concerts of this 1984 North American tour, which includes the cities of Chicago, Cleveland, Toronto, Ottawa, Boston, Philadelphia, Washington, D.C., and New York.

Lorin Maazel has conducted over 5,000 concerts and 500 operatic performances, appearing regularly with the world's leading orchestras and at Bayreuth, the Paris Opera, Covent Garden, La Scala, Metropolitan Opera, and the Salzburg Festival. He has given more than 100 performances with The Philadelphia Orchestra, over 700 performances during his tenure with the Cleveland Orchestra, and has made more than 150 recordings, ten of which won the Grand Prix du Disque. Currently, he is completing all of the Mahler symphonies with the Vienna Philharmonic and the Rachmaninoff symphonies with the Berlin Philharmonic. His television appearances include his annual New Year's Eve concert with the Vienna Philharmonic, viewed by millions world-wide.

Mr. Maazel conducted the film version of *Don Giovanni*, and his recently completed *Carmen* with the Orchestre National de France will be released as a recording and as the score for the film of *Carmen*. He has formed his own film and television production company and is co-producer and composer of the score of the feature film *Regina*, starring Ava Gardner and Anthony Quinn.

Recipient of many prestigious honors, Lorin Maazel is a Fellow of the Royal College of Music, an honorary life member of the Israel Philharmonic, an Officier de la Legion D'Honneur of France, and holds the Commander's Cross of the Order of Merit of the Federal Republic of Germany.

In Ann Arbor, the Orchestre National de France has given four concerts: in 1948 and 1962 under Charles Munch, in 1967 under Maurice Le Roux, and in 1970 under Jean Martinon. Lorin Maazel has appeared twice previously, conducting the Gershwin Concert Orchestra in 1953 and the Cleveland Orchestra in 1979.

This tour of the Orchestre National de France is made possible by grants from Ademma and Admerica, and the Association de L'Orchestre National de France and Friends of the Orchestre National de France.

Faculty Artists Concert

Sunday Afternoon, March 11, at 4:00

Rackham Auditorium — free admission

For the fourth consecutive year, we are proud to present this showcase concert for the outstanding musicians who comprise the faculty of the University of Michigan School of Music. The performers and their program are:

John Mohler, *clarinet*, Lynne Bartholomew, *piano* — Reger: Sonata in A-flat major
 Stanley Cornett, *tenor*, Martin Katz, *piano* — Beethoven: "Adelaide"; Turina: Five songs
 Jerome Jelinek, *cello*, Benning Dexter, *piano* — Rachmaninoff: Sonata in G minor
 Joan Morris, *soprano*, William Bolcom, *piano* — Ives: Seven songs

JURY'S IRISH CABARET Fri. Mar. 16
 CZECH PHILHARMONIC / VACLAV NEUMANN Sun. Mar. 25
 HUNGARIAN NATIONAL FOLK ENSEMBLE Wed. Mar. 28
 NORTHWOOD ORCHESTRA / DON JAEGER..... Thurs. Mar. 29
 KAREN EMONS SMITH, *Soprano*
 THE CANADIAN BRASS Fri. Mar. 30
 YO-YO MA, *Cellist* Wed. Apr. 4
 ORPHEUS CHAMBER ENSEMBLE..... Fri. Apr. 13
 MAY FESTIVAL Wed.-Sat. Apr. 25-28

BOARD OF DIRECTORS

GAIL W. RECTOR, President WILBUR K. PIERPONT, Vice President
 DOUGLAS D. CRARY, Secretary ALLEN P. BRITTON, Treasurer
 *HOWARD S. HOLMES PAUL W. McCracken JOHN D. PAUL
 SARAH GODDARD POWER JOHN W. REED HAROLD T. SHAPIRO
 LOIS U. STEGEMAN E. THURSTON THIEME JERRY A. WEISBACH

*First term began January 1, 1984.

RADIO FRANCE, SOCIETE NATIONALE DE RADIODIFFUSION
wishes to thank
MINISTERE DES RELATIONS EXTERIEURES
ASSOCIATION FRANCAISE D'ACTION ARTISTIQUE
and the following corporations for their contributions to
ADMERICA and ADEMMA
which made possible the tour of the Orchestre National de France

..... ADMERICA

THE FRIENDS OF THE ORCHESTRE NATIONAL DE FRANCE

Donors

Copperweld Corp.
Cogema Inc.

Individual Patron

William T. Marx

Friends of the Orchestra

John N. Irwin, II

Patrons

Credit Lyonnais
B.N.P.
DGA International Inc.
France Telecom
Mack Trucks
Vie de France

ADMERICA wishes to express its gratitude to the ARTHUR ANDERSEN and CO.
and WEIL GOTSHAL and MANGES for having kindly donated their services.

..... ADEMMA

ASSOCIATION DE L'ORCHESTRE NATIONAL DE FRANCE ET DU THEATRE DES CHAMPS ELYSEES

Membres Bienfaiteurs

B.N.P.	La Compagnie Financiere
Elf Aquitaine	Les Echos
Felix Potin	Regie Renault
Fondation Arthur Andersen	Sacem
Framatome	Uta
Hennesy	

Membres Actifs

Aerospatiale	Kodak Pathe
Air Inter	Midem Organisation
Alsthom Atlantique	Morgan Guaranty Trust Co. of New York
Au Printemps	Nina Ricci Parfums
Banque de Paris et des Pays Bas	Ofema
Banque Worms	Precision Mecanique
Bouygues	Labinal
BTP Gestion	Promodes
Caisse des Depots et Consignations	Radar
CCME	Saint Gobain
Chanel	Schlumberger
Cimet	Societe Europeenne de Propulsion
Constructions Mecaniques de Normandie	Sofirad
Darty	Sofremas
Electricite de France	Sofresa
Elf Aquitaine Production	Spie Batignolles
Fives Cail Babcock	S. T. Dupont
Gimee	Technicatome
Grands Travaux de Marseille	Technip
Havas	Thomson
Hewlett Packard	Thomson CSF Informatique
Inter Technique	Total
Cisi	Usinor

ORCHESTRE NATIONAL DE FRANCE

LORIN MAAZEL

Premier chef d'orchestre invité

FIRST VIOLINS

Patrice Fontanarosa
premier violon solo
Régis Pasquier
premier violon solo
Jacques Duhem, *deuxieme solo*
Victor Krasnoff, *troiseme solo*
Denise Phély
Michel Laulhé
Jean-Guy Castaing
Bernard Pudleitner
Gabrielle Hofer
Jean Lacrouts
Michel Falabella
Chantal Crenne
Martine Beutin
Nicole Billy
Marguerite Moulin
Medeleine Lamy
Philippe Pouvereau
Bernard Lhoste
Anatol Belikof

SECOND VIOLINS

Liliane Beguin Rossi
premier chef d'attaque
Francine Dorfeuille Gueganic
premier chef d'attaque
Philippe Lamacque,
deuxieme chef d'attaque
Gabriel Fernandez
Daniel Aubertin
Helene Picard
Sumiko Hama-Prevost
Hisako Fujika
Hugette Lamacque
Helene Bouflet
Josiane Raoul
Helene Zulke
Eduard Popa
Brigitte Angelis
Daniel Martin
Stephane Henoche
Marie Helene Clausse

VIOLAS

Micheline Focheux, *premier solo*
Tasso Adamopolous, *premier solo*
Bernard Muller, *deuxieme solo*
Raymond Glatard, *troiseme solo*
Jean-Claude Caziot
Roland Bordedebat
Denise Muller
Michael Falconnat
Francoise Sejourne
Jean Verdier
Michele Gallien
Marcelle Crocquenoy
Dan Iarca
Estelle Aranguren
Joelle Huteau

CELLOS

Hervé Derrien, *premier solo*
Roland Pidoux, *premier solo*
Jean Luc Bourré, *deuxieme solo*
Raymond Maillard, *troiseme solo*
Yvette Toussieux
Monique Lovaert
Jacques Choquet
Jean-Marie Beutin
Régine Mingoutaud
Andrée Benedetti
Richard Kaufholz
Jean-Philippe Martignoni
Christine Martin-Vitoux

BASSES

Gabin Lauridon, *premier solo*
Jean Rossi, *deuxieme solo*
Daniel Peyrot, *troiseme solo*
Robert Quattrochi
Claude Joly
Dominique Desjardins
Didier Bogino
Daniel Bonne
Jean Pierre Constant
Marc Marder

FLUTES

Patrick Gallois, *premier solo*
Philippe Gauthier, *deuxieme solo*
Jean-Louis Beaumadier,
premier piccolo solo
Philippe Pierlot,
deuxieme piccolo solo
Hubert De Villele
Frederique Saumon

OBOES

Michel Crocquenoy, *premier solo*
Bertrand Grenat, *deuxieme solo*
Francois Merville,
premier cor anglais solo
Pascal Saumon,
deuxieme cor anglais solo
Christophe Grindel

CLARINETS

Guy Dangain, *premier solo*
Roland Simoncini, *deuxieme solo*
Jean-Marc Volta, *premiere clarinet basse solo*
Jean-Louis Sajot, *deuxieme clarinet basse solo*
Gilbert Monier,
premier petite clarinette
Gilles Honorat

BASSOONS

Régis Poulain, *premier solo*
Claude Fustin, *deuxieme solo*
Gerard Tantot, *premier contrebasson solo*
Pierre-André Leclercq,
deuxieme contrebasson solo
Michel Douvrain

HORNS

Michel Cantin, *premier solo*
André Gantiez, *premier solo*
Roger Guérin
Serge Duchesne
Philippe Breas
Jacques Blanc
Francois Brichard
Isabelle Bigare
Roland Chosson
Jean Paul Quenesson
Gerard Jacques

TRUMPETS

Pierre Pollin, *premier solo*
Yves Coueffé, *premier solo*
Jacques Lecointre,
premier cornet solo
Roger Jeanmarie,
deuxieme trumpet
Jean Claude Bourrie
Bernard Jeannoutot
Pierre Gillet

TROMBONES

Jean Douay, *premier solo*
Jacques Fourquet,
deuxieme solo
André Goudenhooff,
trombone basse solo
Jean-Pierre Martin
Hervé De France

TUBA

Melvin Culbertson

PIANO

Michel Sendrez

HARPS

Frederique Cambreling,
premier solo
Ghislaine Petit
Pascale Schmitt

TYMPANI

Jean Camozi

PERCUSSION

Bernard Balet, *premier solo*
Didier Benetti
Jean-Claude Tavernier
Bernard Francoise Gagneux
Didier Lamarre
Vincent Bauer
Francois Vilaceque

LIBRARIAN

Jean-Yves Bras

Marc Thomson, *Artistic Director*
Suzy Lefort, *Press Representative*

Robert Tropin, *Regisseur principale* Jean-Marie Baudinet, *Regisseur*
Christoph Lerch, *Assistant Regisseur* Hubert Pacherie, *Regisseur des Instruments*
André Jeannin, *Assistant Regisseur des Instruments*