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1984 ANN ARBOR MAY FESTIVAL
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The Philadelphia Orchestra
Riccardo Muti, *Music Director*
Eugene Ormandy, *Conductor Laureate*
William Smith, *Associate Conductor*

Aldo Ceccato and William Smith, *Conductors*

The Festival Chorus
Donald Bryant, *Director*
Eugene Istomin, *Pianist* Uto Ughi, *Violinist*
Louise Russell, *Soprano* Lorna Myers, *Mezzo-soprano*

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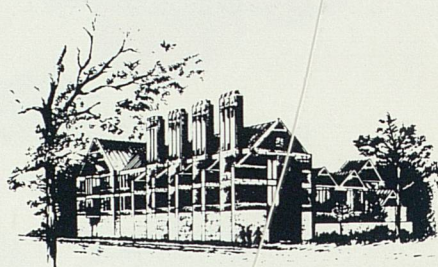
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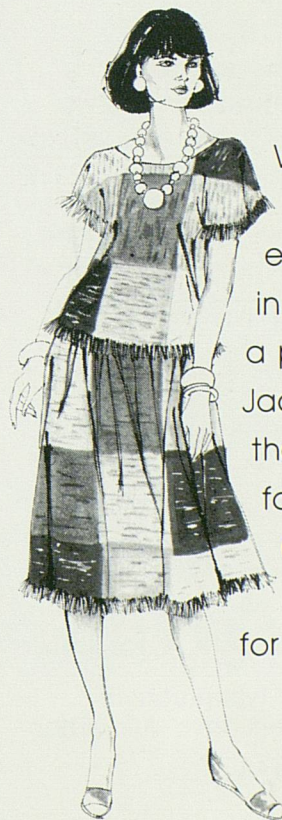
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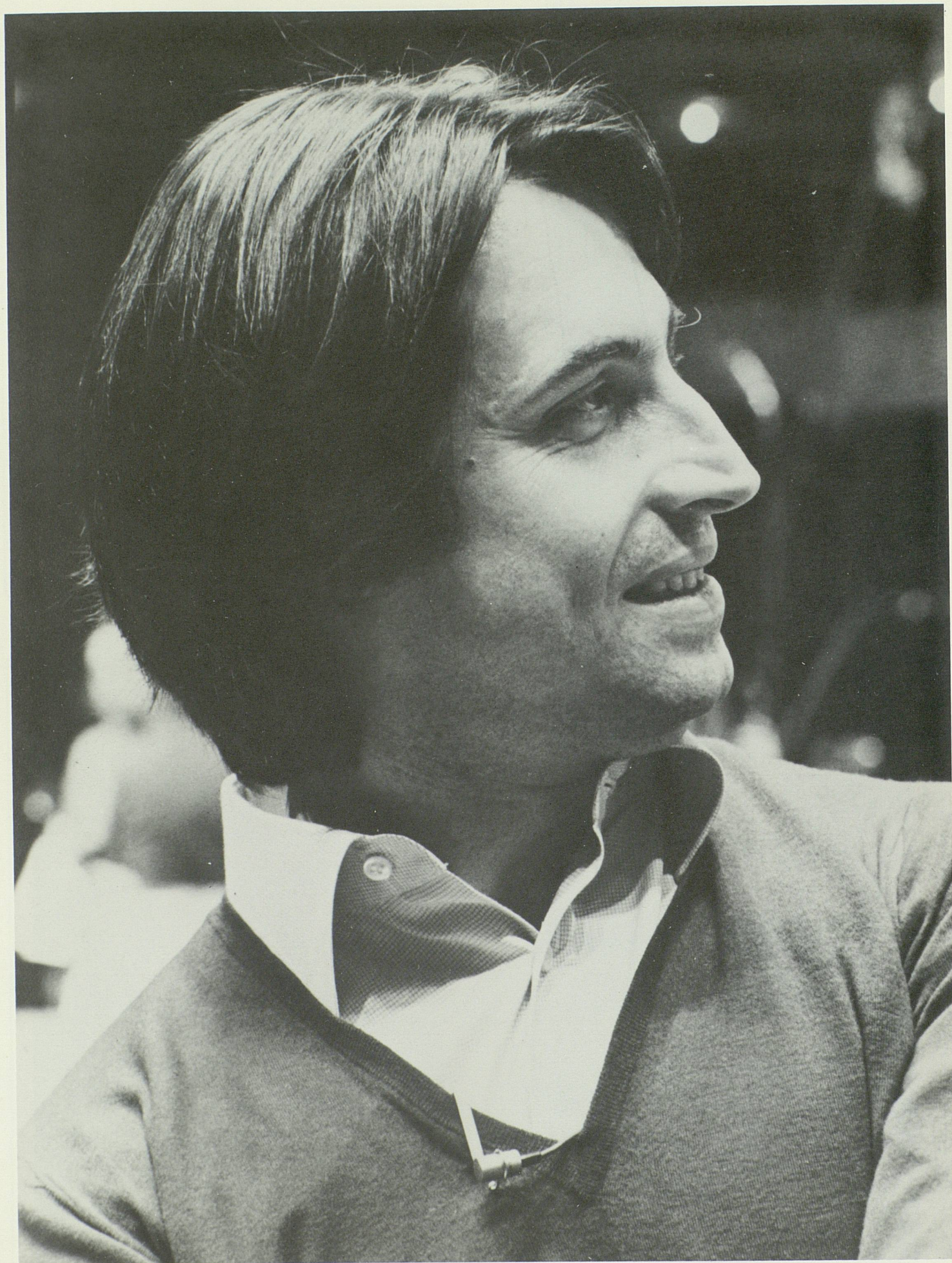
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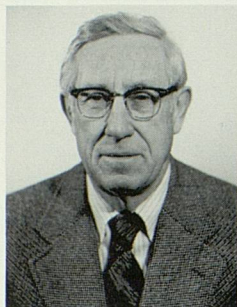
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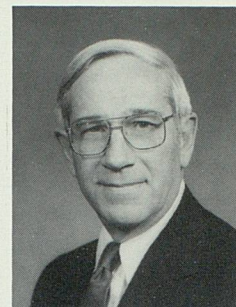
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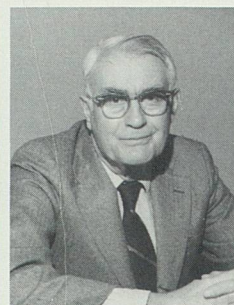
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Gail W. Rector
President, Board of Directors

April 25, 1984

Welcome Friends of the Festival!

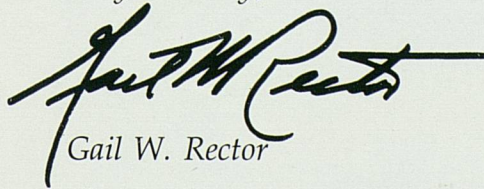
Anticipation and reflection are the keynotes of the 1984 May Festival.

We all look forward to absorbing the musical moments, to responding to the performances, and to the satisfaction of sharing the pleasure of a special milestone in a long cherished tradition. Many of us will look back, as far as our memories will recall, on those moments we shared in a familiar auditorium with musicians we have come to know so well. Sentiment and nostalgia will flow in our thoughts and experiences this week, and for years to come.

For this Souvenir Book we sought the memories and feelings of selected artists from past Festivals and some former and present Orchestra members with especially strong ties to Ann Arbor. Their responses are reproduced here for you to read on this occasion, and to re-read every few years when nostalgia strikes. The emotions and sentiments are of the kind thousands have felt so deeply for the 49 years of the Philadelphians' annual visits.

We salute The Philadelphia Orchestra and its inimitable leader, Eugene Ormandy. We celebrate their constancy, their genius, and the personal qualities they have shared from the stage and offstage with their Ann Arbor friends. To our regret, Mr. Ormandy's health prevents him from joining us in this celebration — to him we send our highest praise and deepest thanks.

Very cordially,



Gail W. Rector





MICHIGAN'S GREATEST MUSICAL EVENT

SPECIAL NOTICE FOR THE 1937 **MAY FESTIVAL** THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, Conductor
JOSÉ ITURBI, Guest Conductor

100 PLAYERS—FOUR DAYS—SIX CONCERTS

Negotiations are pending whereby the Philadelphia Orchestra will participate in the Forty-Fourth 1937 annual May Festival of six concerts. On this occasion it will be presided over by its new conductor, Eugene Ormandy, and by José Iturbi as guest conductor.

THE PHILADELPHIA ORCHESTRA made a profound impression at the May Festival of 1936, and through a fortunate combination of circumstances, plans are being worked out by the Philadelphia Orchestral Association whereby Ann Arbor will again serve as May Festival host to this distinguished group of players.

EUGENE ORMANDY, recently appointed conductor, has had a brilliant and spectacular career. "Like a fiery arrow he darts from the wings and leaps to the podium; and like a tongue of flame his baton flicks out and kindles the musicians to undreamed of glory. His magnetic presence stimulates hearts to soar and to sing with the music as if that slim white wand in the master's hand had touched every one and quickened it into life." In private life Ormandy is gracious and reserved, almost shy.



Maestro Ormandy

Igor Stravinsky was quoted as saying: "I need to touch music as well as to think it, which is why I have always lived next to a piano." Eugene Ormandy has "touched" music for nearly the whole of his lifetime by living next to an orchestra, more specifically on the podium as leader of the great Philadelphia Orchestra. His retirement in August 1980 as Music Director of The Philadelphia Orchestra provided a field day for statisticians — 44 years as Music Director, 49 since his first guest appearance in Philadelphia's Academy of Music when he substituted for ailing guest conductor Arturo Toscanini, and 50 since he first conducted The Philadelphia Orchestra during three summer performances at Robin Hood Dell. No other conductor in the history of music has equaled that record, not Toscanini in New York, or Koussevitzky in Boston, or Stokowski, Ormandy's predecessor in Philadelphia.

Ormandy's birth in Budapest on November 18, 1899, predates the birth of The Philadelphia Orchestra by one year, almost to the day — the Orchestra came into being with its first concert on November 16, 1900. Practically from birth, the young Ormandy

Nathan Milstein draws in fiddle sketch for 1946 poster.

PHILADELPHIA ORCHESTRA
SEASON 1945-1946
EUGENE ORMANDY
Music Director and Conductor
ALEXANDER HILSBURG
Associate Conductor

MAY FESTIVAL

Fiddle sketch by NATHAN MILSTEIN May 2, 1946

showed musical talent, so at age three it was natural that his father, a music-loving dentist, gave him a one-eighth size violin. At age five, he entered the Budapest Royal Academy of Music as a child prodigy violinist; at age seven he made his public debut, playing a long program from memory; at nine he played at the palace before the Emperor Franz Josef; and at seventeen he received his professor's diploma at the Academy, teaching there between concert tours of Europe.

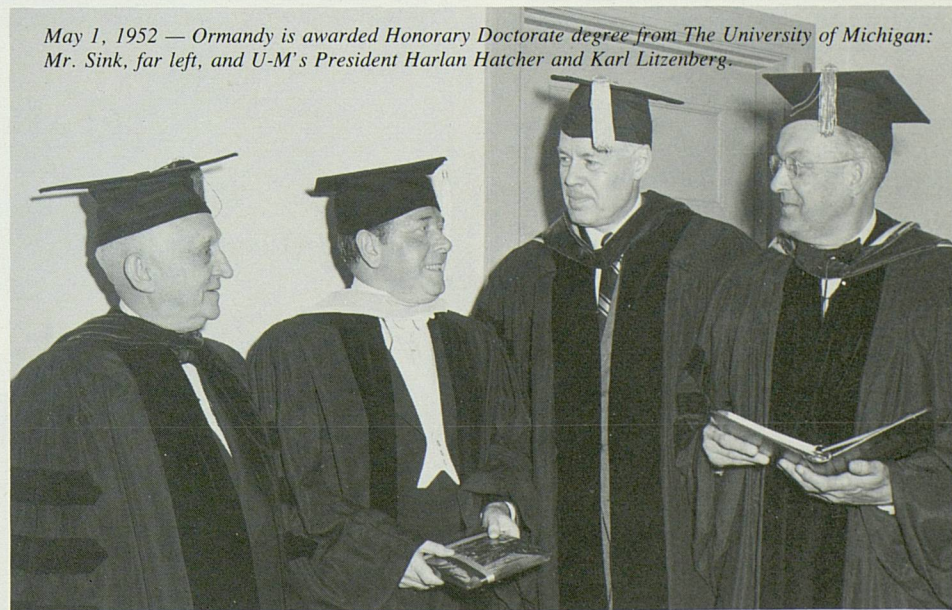
In 1921, a new opportunity presented itself — a concert tour in the United States which would fulfill his father's ambition for him to be a famous virtuoso like the Hungarian Jenő Hubay. The 21-year-old Ormandy got as far as New York, only to be stranded there by bungling promoters who had neither concert dates nor advance fees for him. One day, while walking the streets with his violin, looking for work, he met a Hungarian opera singer he knew, who took him to the Capitol Theater. He auditioned on the spot, playing the "Kreutzer" Sonata from memory for the Hungarian conductor who hired him, also on the spot, and placed him in the last chair of the last row of violins. Five days later, he was made concertmaster, and three months later he was called upon for his first conducting job — to step in for that evening's performance, which he conducted entirely from memory.

The next decade saw Ormandy conducting and performing around New York, and in 1927 he became an American citizen. The turning point of his career came in 1931, which he later described as "the most important moment in my life." Arturo Toscanini, scheduled to guest conduct The Philadelphia Orchestra, became ill — would Ormandy fill in for this concert at the Academy of Music? Knowing full well that comparisons would be made to both Toscanini and Stokowski, then Music Director of the Orchestra, he eagerly accepted. He was, of course, a sensation and history was in the making. That fateful evening in 1931 also led to his first real orchestra job, that of Music Director and Conductor of the Minneapolis Symphony, a post he held until 1936 when he was invited to return to Philadelphia as successor to Stokowski. Maestro Ormandy went on to become totally identified with the great ensemble he inherited from Stokowski, developing it into what one writer called "the solid gold Cadillac of orchestras," celebrated for its rich, burnished sound.

Much has been said of the "Philadelphia sound" — the rich lustrous texture that has long distinguished the Orchestra. In an interview with John Rockwell of the *New York Times*, Ormandy said: "I used to be a concert violinist, and a good one. I had an idea of how the violin should sound, so when I began to conduct, I tried to get that same sound out of the orchestra. Wherever I went, from small orchestras to Minneapolis to Philadelphia, I had that sound. I do it subconsciously; I don't know how I do it; it's the way I feel. Once a journalist kept asking me about it, and it came out, 'The Philadelphia sound, *c'est moi*.' But any musician has his sound. When Heifetz plays any violin, it sounds the same — it's his hand,



The late Charles A. Sink, former Musical Society President, greets Eugene Ormandy at train station for 1937 Festival.



May 1, 1952 — Ormandy is awarded Honorary Doctorate degree from The University of Michigan: Mr. Sink, far left, and U-M's President Harlan Hatcher and Karl Litzenberg.



Gail Rector with the Ormandys and Donald Engle, Orchestra Manager, 1958.



To Gail, with warm greetings and friendship,
Philadelphia, May 2nd, 1961.
Eugene



To Gail with all
my friendship -
Eugene Ormandy
1966

Eugene Ormandy and Charles Sink backstage.



his bow. Kreisler could make a cheap little cigar box sound like a Stradivarius, which he had. It's the person that makes the sound."

Herbert Kupferberg, author of "Those Fabulous Philadelphians," considers the factors that enabled the Hungarian-born maestro to flourish so long and so productively in Philadelphia: "Sure there were shared qualities of balance and sobriety, of concentration on values beneath the surface, of inner worth and solid substance. But beyond these, Ormandy has always represented the essence of a symphonic musician. He has never been particularly a Baroque man, a Beethoven man, a Berlioz man, a Mahler man. He's an orchestral man; if a piece is written for orchestra, and he thinks it worth playing, he will play it with artistic insight and technical command. In a profession that abounds in specialists, he is a universalist. He is also a musician who knows how to communicate with his audience — perhaps the most fundamental element of the conductor's art."



... with Michigan's Governor Milliken, center, and Gail Rector, 1974.



Ormandy rehearses U-M students for 1977 Benefit Concert.



Alva Sink and Gretel Ormandy wait for concert to begin, 1974.

Though Ormandy was graduated from the tradition-minded Royal State Academy of Music, he nevertheless plunged wholeheartedly into the contemporary "modern media" era of music-making. He played and conducted in a movie theater and pioneered in radio studio broadcasting, always open to new ideas for bringing good music to the mass public. He was one of the first conductors to accept electrical recording as a serious art, beginning during his tenure with the Minneapolis Symphony. Among those early 78-r.p.m. albums were Kodály's *Hary Janos* Suite, Bruckner's Seventh Symphony, and Schoenberg's *Verklärte Nacht*, all recorded for the first time anywhere. In Philadelphia, he continued the Orchestra's pioneer recording ventures begun under Stokowski. Together, Eugene Ormandy and The Philadelphia Orchestra went on to become the most recorded conductor and orchestra in history, with a total of nearly 500 LPs which include virtually all the significant symphonic works. Few conductors have received such thorough documentation.

With The Philadelphia Orchestra, Eugene Ormandy has toured the world: Western and Eastern Europe on five occasions since World War II, ten of the Orchestra's eleven transcontinental United States tours, Latin America, Japan, Korea, and the first tour to Mainland China by a United States orchestra. Tributes, honors, medals, degrees, and even knighthoods have been bestowed upon him. They include the highest civilian award of the United States Government, the Presidential Medal of Freedom in 1970; and the Medal of Freedom in 1980, a civic honor established in Philadelphia in 1961 and given on only six other occasions, to such distinguished persons as Dwight D. Eisenhower and Bob Hope.

On the art of conducting: Mr. Ormandy believes that aspiring conductors are better off learning their trade playing as orchestral musicians rather than working in a classroom setting. He is fond of the story of the great Arthur Nikisch, who was beseeched by a young man to give him conducting lessons. Nikisch finally acquiesced, saying: "All right. It's very easy: 1-2-3-4, 1-2-3, 1-2. The rest you have to do yourself." From the Rockwell interview, Ormandy comments: "It's awful to see a bored conductor. There should be meaning to every beat somebody conducts. Every time I walk out on a stage — the door opens and I walk on — it's a challenge for me, a new experience. Even the Fifth Beethoven for the 3,000th time. I have to prove myself again — to the critics, to the audience, and to the orchestra."

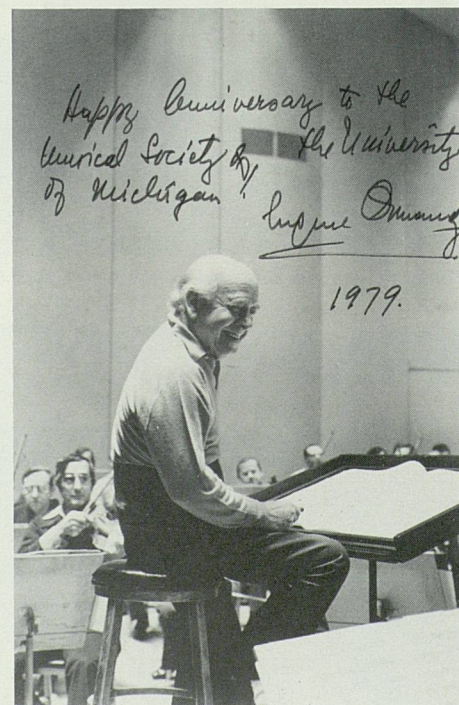
Mr. Ormandy has proven himself over and over again in Ann Arbor, ever since his first journey here in 1937 with the Philadelphians. He has appeared here with The Philadelphia Orchestra every year since then, with the exception of 1983, for a total of 149 concerts and 46 May Festivals. In addition to the Festivals, the Maestro generously participated in a joint Musical Society/School of Music Benefit Concert in 1977, when he rehearsed and conducted the student musicians of the University Symphony Orchestra in a dazzling concert. In recognition of Eugene Ormandy's inestimable contribution to Ann Arbor's cultural life, The



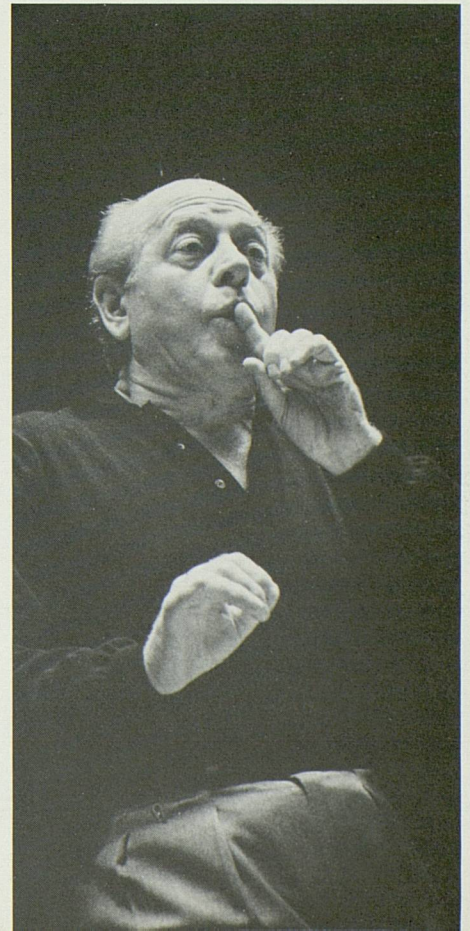
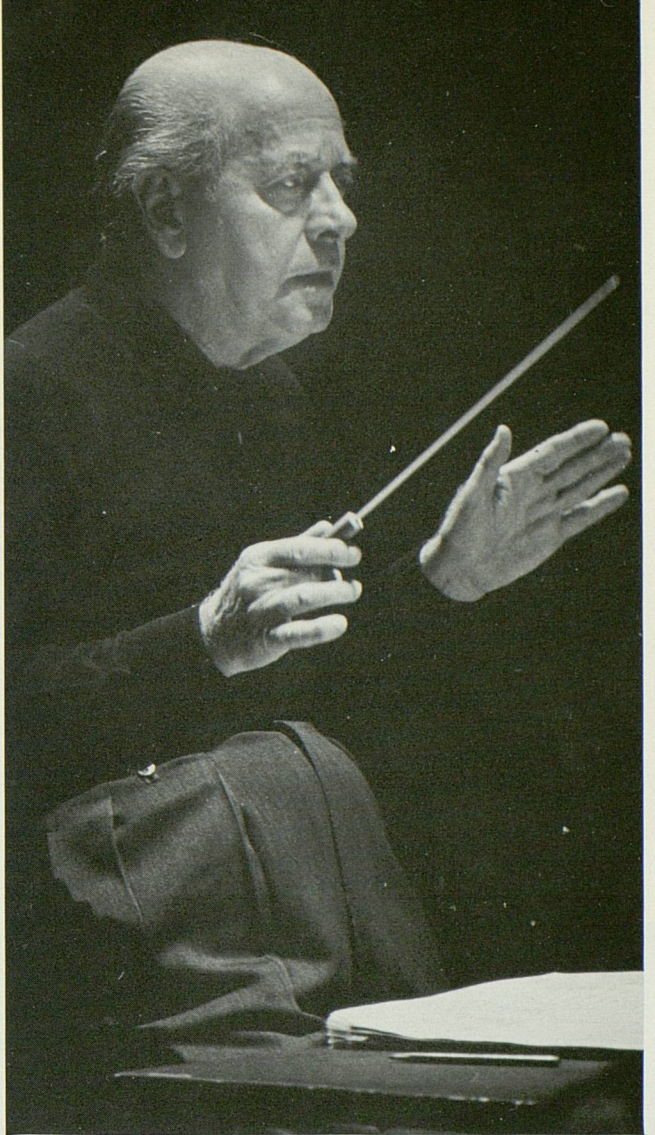
University of Michigan bestowed an honorary degree upon him in 1952, presented by then U-M President Harlan Hatcher. More recently, in 1981, the Maestro was given a Key to the City by Mayor Louis Belcher.

One might expect to find the Maestro "taking it easy" after moving from the Directorship to Conductor Laureate in the summer of 1980. Quite the contrary! In 1980-81, his Philadelphia season included 50 concerts (instead of his usual 100 to 180 in the past!), leaving more time for guest conducting appearances. Over the past two seasons he has led the orchestras of Boston, Chicago, New York, San Francisco, St. Louis, and the National Symphony of Washington, D.C. In addition, in September 1982 he conducted the Rotterdam Philharmonic on a two-week tour of four European countries. He has continued his recording activities and, indeed, in 1984 two new Ormandy/Philadelphia LPs will be on record shelves: the Sibelius Symphony No. 1 and a Richard Strauss disc containing *Death and Transfiguration* and *Metamorphosen*. Thus, in "retirement" Eugene Ormandy has continued to do what he has done for over 60 years: conduct.

Samuel Johnson once said: "Had I learned to fiddle, I should have done nothing else." People numbering in the millions are grateful that Eugene Ormandy's "fiddling" career turned a corner into conducting.



Left — 1980: Ormandy receives plaque from U-M President Harold Shapiro for his invaluable contribution to the Musical Society/School of Music Benefit Concert. At left, Paul Boylan, Music School Dean, and Gail Rector; far right, Allen Britton, former Music School Dean and current Musical Society board member.



Those Fabulous Philadelphians

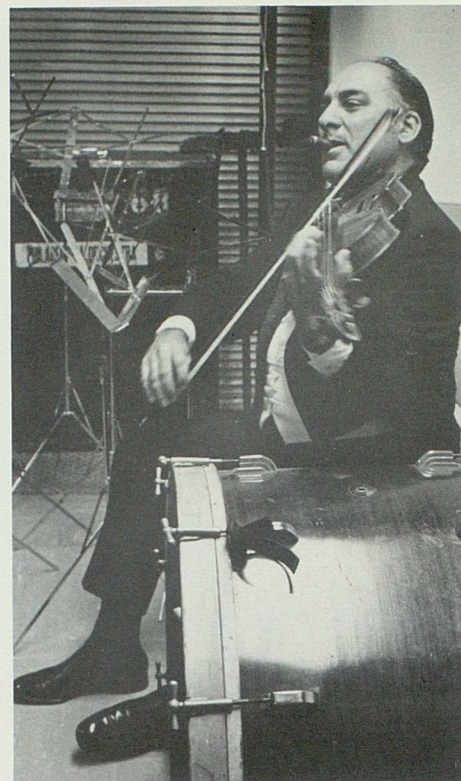
"Music produces a kind of pleasure which human nature cannot do without" . . . Confucius, *The Book of Rites*. Beyond a doubt, we in Ann Arbor have been endowed with a fullness to overflowing. In the 91 years of our May Festival, The Philadelphia Orchestra has been the Festival's mainstay for over half of those years. Annually, from 1936 to 1984, these musicians have shared their gifts of supreme skill and artistry with our audiences for a grand total of 264 magnificent concerts.

When Charles Sink, then President of the Musical Society, engaged The Philadelphia Orchestra for the 1936 Festival, it was definitely *not* an unknown quantity. The Orchestra had performed twice before in Ann Arbor, in the Choral Union Series of 1913 and 1914 under Leopold Stokowski, who had just been made Music Director in 1912. It was thus with great anticipation and excitement that Ann Arbor looked forward to their return in the 1936 Festival. Later that year Eugene Ormandy was appointed Music Director in Philadelphia for the 1936-37 season, and when the Orchestra was re-engaged for 1937 Maestro Ormandy and the Phila-

delphians began their long reign as the Festival's resident orchestra. Maestro Ormandy has conducted in every succeeding Festival since then, with the exception of 1983. Riccardo Muti first came to Ann Arbor for two concerts in 1979 as Principal Guest Conductor, just prior to his appointment as Music Director in 1980. He returned in that capacity last year, 1983, to lead three of the four concerts.

More space than is allotted here would be needed to relate this Orchestra's myriad achievements, and an unlimited amount of space could not assess its impact on three generations of May Festival concertgoers. One marvels at the fact that this Orchestra has had only five Music Directors since its founding in 1900: Fritz Scheel, 1900 to his death in 1907; Carl Pohlig, 1907 to 1912; Leopold Stokowski, 1912 to 1936; Eugene Ormandy, 1936 to 1980; and Riccardo Muti, 1980 to the present. The long tenure of Stokowski and the nearly twice-as-long leadership of Ormandy gives, perhaps, a clue to the incredible success of this ensemble.

Throughout its history, The Philadelphia Orchestra has championed the works of contemporary composers by including both



world and U.S. premières in its regular programming. The Orchestra's world premières include Rachmaninoff's Third Symphony, Fourth Piano Concerto (the composer as soloist), and Symphonic Dances; violin concerti by Schoenberg and Barber; Bartók's Third Piano Concerto (Gyorgy Sandor, soloist); concerti by Ginastera and Ezra Laderman; and symphonic works by Thomson, Persichetti, Barber, Hanson, Rochberg, Rorem, Harris, Sessions, and Webern. Their United States premières include Rachmaninoff's First Symphony; Mahler's Eighth and Tenth Symphonies; Shostakovich's Symphonies No. 13, 14, 15, and his First Cello Concerto (Mstislav Rostropovich, soloist); Berg's opera *Wozzeck*, and symphonic works by Schoenberg, Richard Strauss, Scriabin, Penderecki, Stravinsky, Berg, and Sibelius.

In the electronic mass communication field, the Orchestra lays claim to several "firsts." Among them: 1917, the first recording of Brahms's Hungarian Dances at the Victor Talking Machine Company in Camden, New Jersey; 1925, the first electrical recording by a symphony orchestra; 1929, the first commercially sponsored broadcast in the United States, on NBC, relayed to Europe, South America, and Asia by shortwave; 1930, experimental stereo recordings made by Bell Labs; 1933, the first orchestra to record all the Brahms symphonies; 1939, the soundtrack recorded for Walt Disney's ground-breaking film *Fantasia*; and 1948, the first symphonic ensemble to appear on television, on CBS. The Orchestra's Sunday afternoon concerts, broadcast over WFLN, the local classical music station, became an institution, and the





Orchestra's recordings now comprise a discography of over 500 recordings. More recently, television broadcasts have further increased their audience.

The Philadelphia Orchestra is probably the most-traveled of all American orchestras. Some brief chronological highlights: 1936, Stokowski leads the Orchestra's first transcontinental tour, more than 11,000 miles on a special train, 36 concerts, six of them in Ann Arbor's May Festival; 1949, Ormandy leads the first transatlantic tour to the British Isles, 28 concerts; 1958, most extensive overseas tour to date, under President Eisenhower's Special Program for Cultural Presentation, 18,000 miles, 44 concerts in 14 countries; 1966, first tour to Latin America, 25 concerts; 1967, first tour of the Far East, concerts in Japan including Osaka International Festival; 1973, the first United States orchestra invited to perform in People's Republic of China, concerts in Peking and Shanghai; 1978, first concerts in Korea, during fourth Far Eastern tour; 1981, first overseas tour under Music Director Riccardo Muti, 17 concerts in Japan and Korea led by Maestros Muti and Ormandy; 1982, first European tour under Muti, 14 concerts covering five major European festivals; and 1983, first U.S. tour under Muti, including Ann Arbor's May Festival concerts.

Education has long been an important aspect of the Orchestra's activities, with far-reaching results. In 1921, Stokowski inaugurated the Children's Concerts series, which is now in its 63rd season. Soloists, ages 12 and under, are chosen by audition and appear with the Orchestra at concerts currently held on five Saturday mornings. These programs may also include narration, magic, mime, dance, and puppet presentations in conjunction with the music. In 1933, Stokowski inaugurated the Concerts for Youth; a winner in 1943 was Eugene Istomin, piano soloist in this 1984 May Festival. In 1959, these concerts were divided into two separate series: two Junior performances serving ages 12-16, and three Senior Concerts serving ages 17-24. The Senior Student Concerts provide a Philadelphia Orchestra debut for talented young artists, many of whom go on to develop international solo careers. Among these are Judith Blegen, Benita Valente, Anshel Brusilow, Jaime Laredo, Lorne Munroe, Cecile Licad, Ruth Laredo, Eugene List, André Watts, Alexis Weissenberg, and the late Jean Casadesu and William Kapell. Three senior audition winners are now members of the Orchestra: William de Pasquale, associate concertmaster, Mark Gigliotti, bassoon, and Nolan Miller, principal horn. Over 180 young artists between the ages of 17 and 24 have appeared as senior audition winners. The Children's Concerts and Junior and Senior Student Concerts are under the direction of Associate Conductor William Smith.

"Dress Rehearsals for Students" is a series begun by Riccardo Muti during his second season as Music Director, to give mature students (11th and 12th grades and over) a special opportunity to see, hear, and feel a great orchestra at work. Students observe the final stages of preparation for each of Maestro Muti's concerts, including



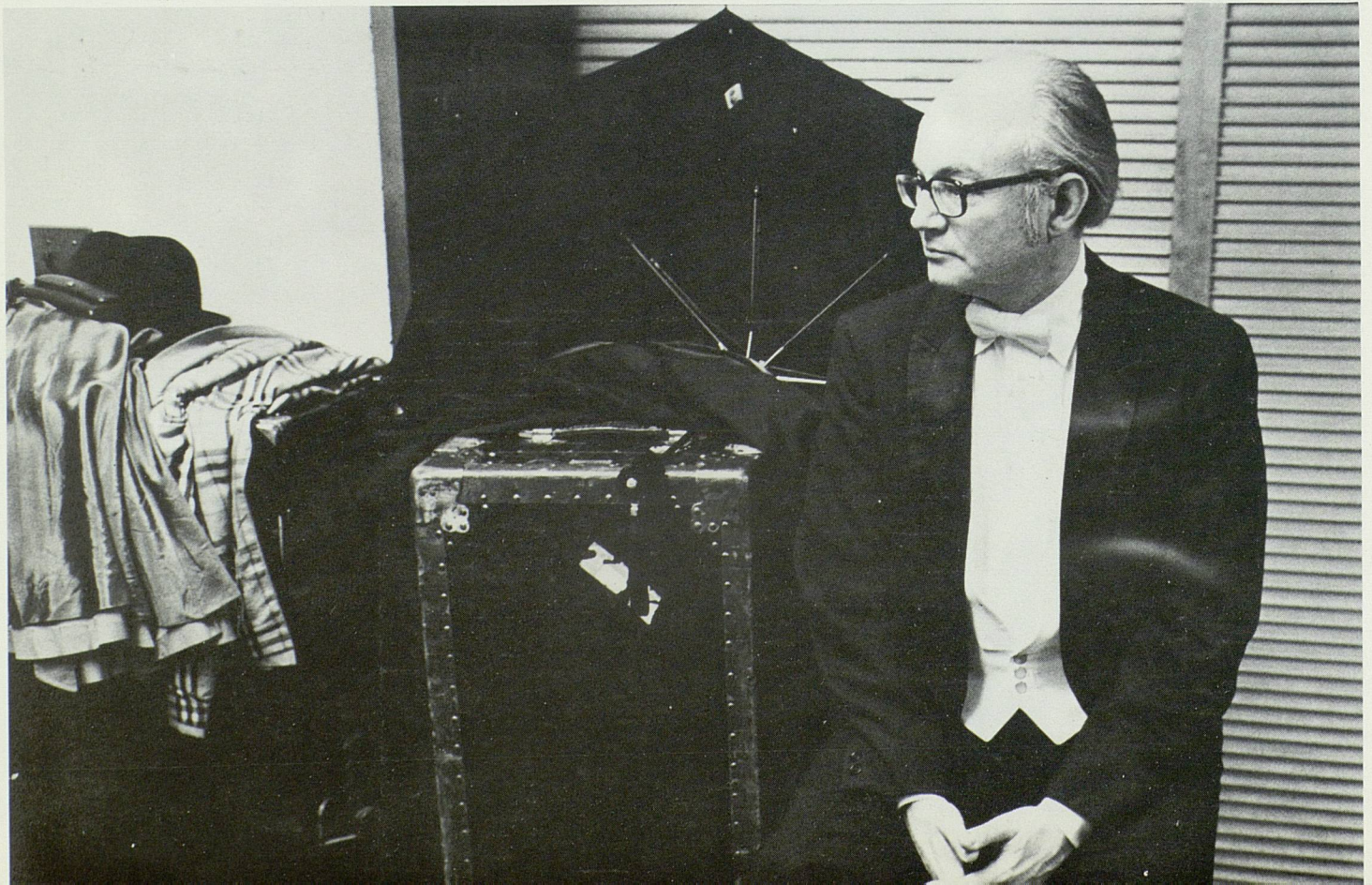


rehearsal with the soloist of the week. Over 100 high schools, colleges, and continuing education programs in the Delaware Valley participate in this program.

In 1963, The Philadelphia Orchestra became the first American orchestra to perform a year-round, 52-week season. Their season begins in mid-September and consists of more than 170 concerts, 26 of which are broadcast nationwide. The winter season includes 96 subscription concerts at Philadelphia's historic Academy of Music, six gala and benefit performances, the ten Children's and Junior and Senior Student Concerts, six concerts in the Orchestra's annual New York series at Carnegie Hall, two concerts at New York's Avery Fisher Hall, and six concerts in the annual Washington, D.C. series at the Kennedy Center.

The Orchestra's summer season begins at the Mann Music Center, an open-air facility in Philadelphia's Fairmount Park. These six weeks of concerts are free to the public. From there, they move to another open-air facility at the Saratoga Performing Arts Center in Saratoga Springs, New York, which becomes their annual home for three weeks of concerts during August. First chair players also teach at the Center's School of Orchestral Studies, and many members teach at other area music schools.

With so many activities packed into 52 weeks, we rejoice that The Philadelphia Orchestra has included Ann Arbor in its schedule for these 49 years. It has been an annual rekindling of friendships and a sharing of sublime music-making, all defying description. Our deepest gratitude goes to each and every member for enriching our lives for nearly half-a-century. Hail and Farewell!





THE PHILADELPHIA ORCHESTRA
 Riccardo Muti, *Music Director*, 1980
 Eugene Ormandy, *Conductor Laureate*, Fall 1936
 William Smith, *Associate Conductor*, 1952

The date following each member's name is the year he or she joined The Philadelphia Orchestra.

Violins

Norman Carol '66
Concertmaster
 William de Pasquale '63
Associate Concertmaster
 David Arben '59
Associate Concertmaster
 Morris Shulik '47
 Owen Lusak '44
 David Grunschlag '59
 Frank E. Saam '58
 Barbara Sorlien '63
 Herbert Light '60
 Larry Grika '64
 Cathleen Dalschaert '67
 Herold Klein '71
 Julia de Pasquale '64
 Vladimir Shapiro '79
 Jonathan Beiler '76
 Arnold Grossi '69
Frank Costanzo† '41
 Irvin Rosen '45
 Robert de Pasquale '64
 Joseph Lanza '58
 Philip Kates '81
 Irving Ludwig '49
 Jerome Wigler '51
 Virginia Halfmann '72
 George Dreyfus '53
 Louis Lanza '64
 Stephane Dalschaert '67
 Booker Rowe '70
 Davyd Booth '73
 Barbara Goratos '82
 Paul Arnold '83
 Isadore Schwartz '45
 Nancy Bean '83

Violas

Joseph de Pasquale '64
 James Fawcett '62
 Sidney Curtiss '60
 Charles Griffin '68
 Gaetano Molieri '71
 Irving Segall '63
 Leonard Bogdanoff '55
 Albert Filosa '72
 Wolfgang Granat '56
 Donald R. Clauser '66
 Renard Edwards '70
 Judy Geist '83

Cellos

William Stokking '73
 George Harpham '69
 Harry Gorodetzer '36
 Lloyd Smith '67
 Joseph Druian '44
 Bert Phillips '59
 Richard Harlow '76
 Gloria Johns '77
 William Saputelli '52
 Patricia Weimer '79
 Marcel Farago '55
 Kathryn Picht '79

Basses

Roger M. Scott '47
 Michael Shahan '64
 Neil Courtney '62
 Ferdinand Maresh '48
 Emilio Gravagno '67
 Henry G. Scott '74
 Peter Lloyd '78
 John Hood '82
Brian Liddle†

Some members of the string sections voluntarily rotate seating on a periodic basis.

Flutes

Murray W. Panitz '61
 David Cramer '81
 Loren N. Lind '74
 Kazuo Tokito '81
Piccolo

Oboes

Richard Woodhams '77
 Stevens Hewitt '65
 Charles M. Morris '54
 Louis Rosenblatt '59
English Horn

Clarinets

Anthony M. Gigliotti '49
 Donald Montanaro '57
 Raoul Querze '62
 Ronald Reuben '67
Bass Clarinet

Bassoons

Bernard Garfield '57
 Mark Gigliotti '82
 Richard Ranti '83
 Robert J. Pfeuffer '62
Contra Bassoon

Horns

Nolan Miller '65
 David Wetherill '78
Associate
 Randy Gardner '75
 Daniel Williams '75
 Howard Wall '75
 Martha Glaze '74

Trumpets

Frank Kaderabek '75
 Donald E. McComas '64
 Seymour Rosenfeld '46
 Roger Blackburn '74

Trombones

Glenn Dodson '68
 Tyrone Breuninger '67
 Joseph Alessi '81
 Charles Vernon '81
Bass Trombone

Tuba

Paul Krzywicki '72

Timpani

Gerald Carlyss '67
 Michael Bookspan '53

Battery

Michael Bookspan '53
 Alan Abel '59
 Anthony Orlando '72

Celesta, Piano and Organ

William Smith '52
 Davyd Booth '73

Harps

Marilyn Costello '45
 Margarita Csonka '63

Librarians

Clinton F. Nieweg '75
 Robert M. Grossman '79

Personnel Manager

Mason Jones '38

Stage Personnel

Edward Barnes, *Manager* '56
 Theodore Hauptle '55
 James Sweeney '58

†Substitute

Stephen Sell, *Executive Director* '82

Joseph H. Santarlasci, *Manager* '45

John H. Orr, *Assistant Manager* '79

The Philadelphia Orchestra Association, 1420 Locust Street, Philadelphia, Pennsylvania 19102



Aldo Ceccato, Guest Conductor

Aldo Ceccato is well-known to Michigan concertgoers as the former Music Director and Conductor of the Detroit Symphony Orchestra, and in that capacity has conducted the DSO in Ann Arbor on five previous occasions, from 1973 through 1977. Since 1974 he has been Music Director of the eminent Hamburg Philharmonic, the first Italian ever to be appointed Music Director of a major German orchestra, holding that post concurrently for two years with his DSO duties. Internationally sought as a guest conductor of both orchestras and opera companies, Maestro Ceccato has been engaged by the Berlin, Czech, and Dresden Philharmonics, Milan's La Scala, Rome Opera, Vienna Staatsoper, Leipzig and Madrid Symphonies, Israel Philharmonic (where he is invited year after year), the NHK Radio-TV Orchestra of Tokyo, and Santa Cecilia of Rome. He has just accepted two new appointments for the 1984-85 season: Chief Conductor of the North Deutsche Radio Orchestra in Hanover, West Germany, and Chief Conductor of the Bergen Festival in Norway.

In the United States, Aldo Ceccato has been invited to guest conduct twenty concerts with The Philadelphia Orchestra in recent years: twelve on subscription, two at the Kennedy Center in Washington, D.C., two in Delaware, and four at our Ann Arbor May Festival (1981 and 1982). He has also conducted the Chicago Symphony, in Chicago and on tour, the National Symphony Orchestra of Washington, D.C., the Cleveland Orchestra, and the symphonies of Detroit, St. Louis, San Antonio, San Diego, Phoenix, and Seattle. His current season includes guest appearances with the Berlin, Vienna, and Israel Philharmonics, and the Dresden Staatskapelle. Following his two concerts in this May Festival, he will guest conduct the Atlanta Symphony.

Maestro Ceccato's recordings with Beverly Sills of *La Traviata* and *Maria Stuarda* appear on classical bestseller lists in the United States, while in Europe he is well-known for his recordings of Brahms as well as an all-Russian repertoire with the Bamberg Symphony Orchestra.

Maestro Ceccato started his career as a

pianist and played jazz all over Europe before settling down to a conducting career. Born in 1934 in Milan, he graduated from the Milan Conservatory and later studied conducting and composition at the Berlin Hochschule. After his professional podium debut with the Angelicum Chamber Orchestra of Milan, engagements followed with most of the important orchestras of Italy, and then opera assignments which he handled with distinction. Subsequently he conducted *La Traviata*, *Simon Boccanegra*, *Falstaff*, *Otello*, and *The Barber of Seville* at Covent Garden, *La Bohème* at the Paris Opera, and *Ariadne* at Glyndebourne. It was not until 1969 that he crossed the Atlantic to make his American debut conducting *I Puritani* for the Chicago Lyric Opera. The next year, George Szell became ill shortly prior to an engagement with the New York Philharmonic and Mr. Ceccato was booked for concerts, to replace him in November 1970. His success was immediate, and thus began his career on the North American continent which, in succeeding years, has stretched from Montreal and Toronto through Venezuela, Chile, and Argentina.



Eugene Istomin, Pianist

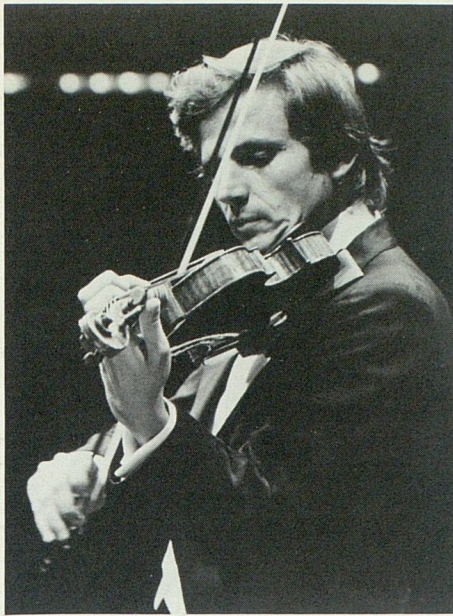
Eugene Istomin was born in New York City of Russian parents, both of whom were professional singers. At age six, his aptitude for piano was recognized by Alexander Siloti, the eminent Russian pianist, whose daughter Kiriena became his first teacher. Later he attended Professional Children's School in Manhattan and the Mannes School of Music. At age twelve, he was accepted by The Curtis Institute of Music in Philadelphia where he studied with Rudolf Serkin and Mieczyslaw Horszowski. In 1943 he won both The Philadelphia Orchestra's Youth Contest and the Leventritt Award, making his debut that same year with Eugene Ormandy and The Philadelphia Orchestra. This was followed by a performance with the New York Philharmonic under Artur Rodzinski. Soon afterward, he had the rare privilege of performing and recording the major piano concerti with such renowned conductors as Fritz Reiner, Charles Munch,

Pablo Casals, Adolf Busch, and Bruno Walter (with whom he recorded the Schumann Concerto, one of only two recordings Walter ever made with a piano soloist).

In 1950, Pablo Casals invited Eugene Istomin to perform in the Prades Festival in France. The youngest artist on the program, he shared honors with Dame Myra Hess, Clara Haskil, Serkin, Joseph Szigeti, and many others. Casals proclaimed him "among the world's greatest pianists" and thus began a life-long friendship with the great cellist-conductor. In 1956 Mr. Istomin made the first of his annual world tours, which cover as many as 100,000 miles a year and include all the major cities, orchestras, and festivals of the United States, Europe, and the Far East. Of the 24 recordings he has made for Columbia Records, the Rachmaninoff Second Piano Concerto with Eugene Ormandy and The Philadelphia Orchestra became a national best-seller. In 1961, he formed a legendary piano trio with Isaac Stern and Leonard Rose.

Mr. Istomin's non-musical interests include painting, baseball, and current political affairs. His longtime friend, the late Arnold Toynbee, wrote of him: "He is continually on the move, and this over vast distances, criss-crossing the surface of the globe year after year. When he is traveling, he is giving concerts at every pause in his journey; when he is not traveling, he is practicing. He is a dedicated artist but he is a human being first. His capacity for friendship is one of his notable characteristics; the breadth of his interests is another, a perpetual interest in the general course of human affairs, outside of his own field. This is an important fact about the man. I also feel sure that it is also an important feature of his professional work — one of the features that accounts for his high distinction."

Eugene Istomin's talents have been evident in Ann Arbor over the years. He appeared in recital in 1946 and 1964; performed with Eugene Ormandy and The Philadelphia Orchestra in the 1961 May Festival; joined members of the Budapest Quartet for three concerts in the 1963 Chamber Music Festival; and in 1967 was soloist with the French National Orchestra.



Uto Ughi, Violinist

A superstar in his native Italy, Uto Ughi has been an acclaimed international violin virtuoso for the past two decades. His many tours in the United States, as well as his recordings on RCA, have brought him into the limelight for American audiences. In this country, he has appeared as soloist with the symphonies of Denver, Houston, St. Louis, Detroit, and the National Symphony of Washington, D.C. As a recitalist, he has performed in San Francisco, Miami, Houston, Chicago, Washington, D.C., and in Ann Arbor two seasons ago. This spring, in addition to his participation in our May Festival, Mr. Ughi makes his official New York recital debut at the Metropolitan Museum of Art.

Internationally, Uto Ughi has appeared with the major orchestras of Japan, South America, and the Soviet Union, collaborating with such distinguished conductors as Sir John Barbirolli, Sergiu Celibidache, Kiril Kondrashin, Carlo Maria Guilini, Bernard Haitink, Gennady Rozhdestvensky, Efreim Kurtz, and Wolfgang Sawallisch.

Born near Milan in 1944, Mr. Ughi studied with Georges Enesco, the esteemed teacher of Yehudi Menuhin. He made his debut as a soloist at the age of seven at the Teatro Lirico in Milan, where he presented a program which included the Chaconne from Bach's Partita in D minor and some capricci of Paganini. The enthusiasm aroused by that first concert led to his first European concert tour in 1959, which took him to all the major cities of Europe, including Paris, London, Vienna, Berlin, Oslo, Amsterdam, Madrid, and Barcelona. He subsequently was invited to Australia and New Zealand. The violinist has returned to these centers many times, where he is continually invited to perform in recital and with orchestras.

Uto Ughi plays the famed "Van Houten-Kreutzer" Stradivarius made in 1701 which, according to reliable tradition, was once the property of Rudolf Kreutzer, the friend to whom Beethoven dedicated the Sonata in A major, Op. 47. Mr. Ughi's recordings on the RCA Red Seal label include the Tchaikovsky, Beethoven, Mendelssohn,

Brahms, and Bruch No. 1 violin concerti, as well as two Beethoven albums, one Bach album, and a mixed repertoire recital album.



Louise Russell, Soprano

Hailed the world over for her vocal beauty and dramatic flair, Louise Russell possesses an operatic repertoire that encompasses the leading soprano heroines from Bellini to Verdi, and an equally extensive orchestral and recital repertoire. Highlights of her operatic engagements have included performances with the Chicago Lyric Opera, Pittsburgh Opera, Opera Company of Philadelphia, Frankfurt Opera, and the Washington Opera Society at the Kennedy Center. Her roles include Marguerite in *Faust*, Micaela in *Carmen*, the title role of *Lucia di Lammermoor*, and roles in *Rigoletto*, *The Merry Widow*, and *La Traviata*.

Miss Russell has appeared as guest soloist with the symphony orchestras of Chicago, Philadelphia, Pittsburgh, Washington, D.C., Boston Pops, Detroit, New Jersey, Denver, Phoenix, Oklahoma, Indianapolis, Atlanta, San Diego, Rochester, Buffalo, Columbus, and with the Filharmonic Orchestras de las Americas in Mexico City, the Hong Kong Philharmonic, and the Hamburg Philharmonic under Aldo Ceccato. Her festival appearances include several performances at the Meadowbrook Festival with the Detroit Symphony Orchestra, at the Temple University Festival in Ambler, Pennsylvania with the Pittsburgh Symphony, and at the Chautauqua Music Festival. She has also performed with Robert Merrill in joint recitals throughout the United States.

Louise Russell was born in Muscatine, Iowa, and graduated as a music major from Iowa State University. She made her debut with the New York City Opera as Micaela in *Carmen*, and was a first-prize winner at the prestigious vocal competition in Vercelli, Italy. She made her debut at the Stuttgart Staatsoper in November 1970 as Gilda in *Rigoletto* and returned the following season as Constanza in Mozart's *Abduction from the*

Seraglio. She was the only American in a La Scala troupe which toured Japan in September 1971; she sang the role of Gilda opposite Luciano Pavarotti as the Duke of Mantua.

Miss Russell first sang in Ann Arbor in the 1972 *Messiah* concerts; she returned in 1982 as a soloist in Mendelssohn's *Elijah*, under Aldo Ceccato.



Lorna Myers, Mezzo-soprano

Lorna Myers was born in Trinidad and began her music studies as a violinist. Her subsequent voice studies in Jamaica yielded awards in opera, oratorio, and lieder as well as a scholarship to The Juilliard School, where she completed her Bachelor and Master of Music degrees in voice and opera. While at Juilliard, she appeared frequently in concert and opera with such conductors as James Conlon, Martin Isepp, and Abraham Kaplan. Miss Myers was among the winners of the 1974 Liederkrantz, 1975 Naumburg, and 1978 National Opera Auditions competitions.

On the concert stage, Lorna Myers has performed with major United States orchestras — Philadelphia, Boston, Detroit, Indianapolis, San Francisco, St. Louis, Atlanta, Washington, D.C., Denver, Memphis, Ft. Lauderdale, Oklahoma City, Albuquerque, and Phoenix, working with such exceptional conductors as James Levine, Antal Dorati, Seiji Ozawa, Sergiu Comissiona, Robert Shaw, Michael Tilson-Thomas, Eduardo Mata, and Aldo Ceccato. In 1980 her highly successful tour of Germany with the Munich Philharmonic under Karl Richter was followed by an equally acclaimed series of concerts with the Basel Philharmonic under Moshe Atzmon. Her first performance with Seiji Ozawa, Mahler's Eighth Symphony, was broadcast live in Paris for European television, followed by performances of the work under Maestro Ozawa's direction at Carnegie and Boston Symphony Halls. It was subsequently recorded on the Philips label to commemorate the Boston Symphony Orchestra's 100th An-

niversary. The artist has also participated in the Chautauqua, Brevard, Brattleboro, and Art Park Festivals.

Miss Myers' versatile repertoire covers a wide range of musical styles and expressions. She has appeared as soloist with the New York City Ballet, the dance companies of Alvin Ailey and José Limón, and has performed on Broadway in Scott Joplin's *Tremonisha*. In opera, she has performed with the companies of Houston, San Francisco, Miami, St. Louis, and Virginia. Most recently she has won numerous accolades for her moving portrayals in both Italian and English, of the roles of Bersi and Madelon in the Miami Opera's production of *Andrea Chénier*, which starred Plácido Domingo, Galina Savova, and Vicente Sardinero.

Each summer, Miss Myers returns to the Caribbean to give master classes and recitals. In the summer of 1982, she attended a number of official celebrations in honor of her beloved homeland's 20th Anniversary of Independence, highlighted by a personal invitation to appear in concert at the residence of His Excellency, Sir Ellis Clarke, President of Trinidad and Tobago.

Lorna Myers is no stranger to Ann Arbor. Her first visit was in 1976 in a semi-staged production of *Naughty Marietta* in the Power Center. More recently, she sang in the 1982 May Festival as a soloist in Mendelssohn's *Elijah* under Aldo Ceccato, returning in December of that year as a *Messiah* soloist.



Donald Bryant, Director,
University Choral Union,
Festival Chorus

Donald Bryant, appointed conductor of the University Choral Union in 1969, is the seventh conductor of the Choral Union since its beginning in 1879. He conducts the annual Christmas *Messiah* concerts and prepares the singers for their May Festival performances.

Dr. Bryant was instrumental in the formation in 1969 of The Festival Chorus, which made its first major appearance in the 1970

May Festival. He subsequently conducted this chorus in concert performances here with the Paul Kuentz Chamber Orchestra of Paris, the Mozarteum Orchestra of Salzburg, the Prague Chamber Orchestra, and the Orpheus Ensemble of New York. Two special concerts, in 1980 and 1981, commemorated the founding of the Musical Society with major works by Handel, *Israel in Egypt* and *Judas Maccabaeus*. Under his leadership, The Festival Chorus undertook three successful concert tours abroad, to Europe, Egypt, and Spain.

As a composer, Dr. Bryant has written works for piano, choral works for youth and adult church choirs, and an opera, *The Tower of Babel*, the latter commissioned by the First Presbyterian Church of Ann Arbor where he serves as Music Director. In 1980 he wrote choral settings for the poetry of Czeslaw Milosz and Sandor Weores, commissioned by the University's Center for Russian and East European Studies. Most recently, the Musical Society commissioned him to write a work for chorus and orchestra for presentation in the upcoming Ann Arbor Summer Festival. It will be performed by our Festival Chorus and The Northwood Orchestra.

Dr. Bryant earned his Bachelor and Master of Music degrees at The Juilliard School, where he studied piano, voice, and composition.

The Festival Chorus

The University Choral Union has presented major choral works each spring since 1894 when the May Festival concerts were inaugurated. These have been performed with the Boston Festival Orchestra (1894-1904), the Chicago Symphony Orchestra (1905-1935), and The Philadelphia Orchestra (1936 to the present), under such conductors as Frederick Stock, Gustav Holst, Howard Hanson, Igor Stravinsky, Thor Johnson, Eugene Ormandy, Jindrich Rohan, John Pritchard, Aaron Copland, Robert Shaw, Theo Alcantara, and Aldo Ceccato. The full Choral Union also presents the annual December *Messiah* concerts, in addition to its May Festival performances.

In 1969 a smaller group, called The Festival Chorus, was organized for more flexibility, with members selected from the larger Choral Union. This chorus has performed at May Festivals and with visiting orchestras such as the Leningrad, Hague, and Rotterdam Philharmonics; the Detroit, Boston, and Baltimore Symphonies; the Orpheus, Prague, and Paul Kuentz Chamber Orchestras; and the Melbourne Symphony and Mozarteum Orchestra of Salzburg. Singers in The Festival Chorus also represented Ann Arbor and the University Musical Society abroad, in three highly successful concert tours: to Europe during the 1976 Bicentennial year, to Egypt in March 1979, and to Spain in May 1982.



William Smith, Conductor

William Smith, Associate Conductor of The Philadelphia Orchestra, joined the Orchestra in 1952 and immediately became an indispensable part of the organization. He heads the Orchestra Keyboard section (piano, celesta, harpsichord, and organ) in addition to his regular duties as "standby" conductor. In the latter capacity he has appeared more than 100 times. He conducts regularly on the adult subscription series as well.

Mr. Smith is responsible for the Orchestra's extensive program of educational concerts. He conducts the three Senior Student Concerts, two Junior Student Concerts, and five Children's Concerts, two annual performances of Handel's *Messiah*, and the New Year's Eve Concert, plus other non-subscription programs. He also trains and conducts the orchestra at The Curtis Institute of Music.

In the spring of 1977, Mr. Smith received an Honorary Doctorate from the Philadelphia College of the Performing Arts in recognition of his outstanding service and participation in the musical life of the community. He received the 1979 Philadelphia Art Alliance Medal of Achievement, and during the same year was given an Honorary Doctorate from Ursinus College, Collegeville, Pennsylvania. Next month, May 1984, Mr. Smith will be the recipient of the Big Brother/Big Sister Association's Humanitarian Award, in recognition of his work with youth of the city, especially through the Children's and Student Concert Series.

In the years from 1957 to 1966, William Smith conducted ten concerts in our Ann Arbor May Festivals, featuring violinist Joseph Szigeti, pianist Gyorgy Sandor, pianist Philippe Entremont, cellist Leonard Rose, and first-chair members of the Orchestra as soloists. He also stepped in to lead the second half of the 1975's Wednesday night concert. We are pleased to have him back on the podium for the Grand Finale of "Those Fabulous Philadelphians."

The Festival Chorus
Donald Bryant, Director
Nancy Hodge, Accompanist
Stephen Bates, Manager Beth Lipson, Assistant Manager

First Sopranos

Mary Ellen Auch
Sharon M. Barlow
Mary Anne Bord
Suanna Breed
Letitia Byrd
Susan F. Campbell
Cheryl Ann Cunningham
Kathryn F. Elliott
Nanette Hagen
Kathryn Martin Hubbs
Sylvia Jenkins
Ingrid Johnson
Cheryl Renee Jordan
Carolyn L. Leyh
Doris L. Luecke
Shelley MacMillan-Decker
Loretta I. Meissner
Linda Mickelson
Marilyn Ratliff
Suzanne Schluederberg
Alice M. Schneider
Marie Bernadette Schneider
Tracey Thomas
Margaret Warrick
Joanne Westman
Marilee Woodworth

Second Sopranos

Kathleen Bergen
Kathryn Berry
Barbara Carron
Ellen P. Ferguson
Anita Goldstein
Ann Kathryn Kuelbs
Judith T. Lehmann
Mary Loewen
Kim Mackenzie
Barbara Nordman
Sara Peth
Carolyn Richards
Rachel Shefner
Deborah Forbes-Slavick
Carolyn Thompson
Patricia Tompkins
Barbara Hertz Wallgren
Rachelle B. Warren
Emily L. Weber
Christine Wendt
Bee Wong
Kathleen Young

First Altos

Yvonne Allen
Martha R. Ause
Kathlyn M. Boyer
Marion W. Brown
Ella M. Brown
Lael R. Cappaert
Heidi Champney
Lori G. Cheek
Ellen J. Collarini
Cheryl L. Cox
Mary C. Crichton
Angeleen Dahl
Carolyn Ehrlich
Daisy E. Evans
Ann Eward
Marilyn Finkbeiner
Nancy Houk
Carol L. Hurwitz
Gretchen Jackson
Nancy Karp
Geraldine Koupal
Mary Anne Long
Frances Lyman
Tamber McPike
Marian A. Miner
Lois P. Nelson
Elaine Sargous
Linda Sue Siebert
Debora A. Slee
Jari Smith
Leah M. Stein
Helen Thornton
Jane M. Van Bolt
Charlotte Wolfe
Bobbie Wooding

Second Altos

Anne Abbrecht
Marjorie Baird
Eleanor P. Beam
Alice B. Dobson
Andrea Foote
Mary E. Haab
Dana Hull
Elsie W. Lovelace
Barbara K. Maes
Cheryl Melby
Margot Moore
Mary L. Peterson
Mary B. Price
Mary Quade
Carren Sandall
Margaret Sharemet
Carol Spencer
Kathryn Stebbins
Cynthia J. Urbytes
Marian E. Vassar
Alice Warsinski
Helen F. Welford

First Tenors

William Bronson
Hugh C. Brown
Charles R. Cowley
Marshall Franke
Joseph Kubis
Robert E. Lewis
Paul Lowry
Robert K. MacGregor
Bernard Patterson

Second Tenors

John W. Etsweiler III
Gary M. Gatien
Albert P. Girod, Jr.
Donald L. Haworth
Ted Hefley
Thomas Hmay
Daniel M. Kaller
Kenneth S. Price
James D. Priore
Carl R. Smith
David L. Snyder
Christopher White

First Basses

Bruce H. Aaron
Robert O. Andres
Marion L. Beam
John M. Brueger
Thomas B. Cox
James M. Ellenberger
Weng Hee Ho
Martin Jean
William D. Ling
Lawrence L. Lohr
Charles Lovelace
James C. Schneider
Donald R. Williams

Second Basses

Douglas W. Bond
Chett Breed
John C. Brown
Glenn J. Davis
Bruce B. Dicey
John Dunkelberger
Paul R. Kaczmarek
Charles F. Lehmann
W. Bruce McCuaig
Raymond O. Schankin
John T. Sepp
Robert T. Shellenberger, Jr.
Robert D. Strozier
Terril O. Tompkins
John Van Bolt



THE PHILADELPHIA ORCHESTRA

Riccardo Muti, *Music Director*
Eugene Ormandy, *Conductor Laureate*
William Smith, *Associate Conductor*

ALDO CECCATO, *Guest Conductor*
Eugene Istomin, *Pianist*



Wednesday Evening, April 25, 1984, at 8:30
Hill Auditorium, Ann Arbor, Michigan



ALL-BEETHOVEN PROGRAM

Overture to "Egmont," Op. 84



Concerto No. 5 in E-flat major, Op. 73
for Piano and Orchestra, "Emperor"

Allegro
Adagio un poco mosso
Allegro

Eugene Istomin



Intermission



*Symphony No. 5 in C minor, Op. 67

Allegro con brio
Andante con moto
Allegro
Allegro

PROGRAM NOTES

by Richard Freed

OVERTURE TO "EGMONT," OP. 84

Ludwig van Beethoven

Born: December 16, 1770, in Bonn

Died: March 26, 1827, in Vienna

When Goethe wrote his tragedy *Egmont* in the years 1775-77 he specified music in his stage directions, calling for an instrumental introduction or prologue, numerous interludes and entr'actes, and a grand epilogue. The kind of music best suited to this heroic drama had not yet been imagined, but several composers did try their hands at it before Beethoven. The earliest, apparently, was Johann Friedrich Reichardt, who wrote incidental music for *Egmont* in 1791, when Beethoven was 20 years old and still in Bonn. It was some 17 years after that that the directorship of Vienna's court theatres was taken over by Joseph Hattl, who undertook as one of his first projects a totally new production of *Egmont* and commissioned new music for it from the renowned composer of the *Eroica* and the first two versions of *Fidelio*. No assignment could have pleased Beethoven more. In February 1810 he wrote to Bettina von Brentano, asking her to tell Goethe of "my inmost reverence. . . . I am just on the point of writing to him about *Egmont*, to which I have written the music, and indeed purely out of love for his poems, which cause me much happiness."

The production for which he composed the music was introduced at the *Burgtheater* on May 24, 1810, but the play was not actually presented with Beethoven's music until the fourth performance, on June 15. Goethe heard the music for the first time four years later, and expressed enthusiastic approval, especially for the handling of the final scene. "Beethoven," he said, "has followed my intentions with admirable genius."

Goethe's drama is set in Brussels during the Spanish occupation and the time of the Inquisition. The Duke of Alba, representing Philip II, summons both William of Orange and Lamoral, Count of Egmont and Gaure, the suspected leaders of the brewing rebellion, to appear before him; William has the good sense to ignore the summons and take refuge in his own province, but the more trusting Egmont appears as commanded, whereupon he is imprisoned and summarily sentenced to be hanged. The historical Egmont (1522-1568) had a wife and 11 children; Goethe's one liberty, in a treatment otherwise faithful to history, was to make his hero younger and unmarried and to provide him with a devoted sweetheart, Clärchen, who poisons herself upon learning of his sentence. She then appears to Egmont in a dream, on the eve of his execution, as the spirit of freedom — much as Florestan envisions Leonore as an "angel of freedom" in the opening of Act II of *Fidelio*.

Awakening from his vision, Egmont faces the gallows with confidence that his death will serve as an exhortation to his compatriots to rise up and crush their oppressors. At the end of the drama is the "Symphony of Victory" called for by Goethe, and it is this music that constitutes the thrilling coda to the Overture, the preceding portions of

Angel, RCA Red Seal, Delos, Telarc, and *CBS Masterworks Records.

which make no attempt at encapsulating the story, but grandly and majestically set the mood of high tragedy and heroic resolve. No other single piece sums up the heroic idealism associated with Beethoven more succinctly and impactively than this splendid Overture.

CONCERTO NO. 5 IN E-FLAT MAJOR FOR PIANO AND ORCHESTRA, OP. 73 "EMPEROR"

Ludwig van Beethoven

Beethoven himself rarely affixed descriptive titles or nicknames to his works. The "Moonlight" and "Appassionata" piano sonatas were so named by publishers who felt the sobriquets would add to the works' appeal. In the case of the Concerto in E-flat, the time-honored story is that the title "Emperor" was proclaimed by an enthusiastic French officer at an early Viennese performance, but it seems more likely that it was first applied by John Baptist Cramer, the German-born English virtuoso whom Beethoven regarded as the finest pianist of his time. Cramer, a lifelong friend of Beethoven's, founded a publishing firm in London and brought out several of Beethoven's works there after 1815; it has been noted that, despite the popular story of the Frenchman in Vienna, the Concerto is known as the *Emperor* only in English-speaking countries. Whoever may have been responsible for the nickname, it seems to fit this music no less well than *Jupiter* does the last of Mozart's symphonies (that one apparently coined by another German-born Englishman, Haydn's famous impresario Johann Peter Salomon).

All four of Beethoven's earlier piano concertos (or five, if we include the all but unknown concerto of 1784, in the same key as this last one) had been written for his own use. He had, after all, first made his mark in Vienna as a keyboard virtuoso, and he continued for some time to command at least as much respect for his pianistic prowess as for his compositions, but his growing deafness and the deepening intensity of his creative drive combined to put an end to that part of his activity. He gave his last public performance in 1808, a few months before he started to work on the Concerto in E-flat, and on March 1, 1809, three of his patrons — the Archduke Rudolph, to whom this work is dedicated, Prince Kinsky and Prince Lobkowitz — confirmed his status as a full-time composer by signing a formal agreement which guaranteed him an income for life.

While the *Emperor* may well be regarded as the culmination of Beethoven's efforts in the concerto form, its implications are yet broader in a context that goes beyond Beethoven. His Fourth Concerto, composed in 1806, may be seen as both the capstone of the Classical concerto development and, in such touches as the quiet opening by the solo instrument alone and the restless dialogue between piano and strings in the slow movement, a preparation for the more individualized style of the Romantic future. The E-flat Concerto represents the future arrived, resplendent in full panoply, with an orchestral part of symphonic proportions and

yet leaving no question as to the ascendant role of the soloist. In reaching this state in his cycle of concertos, Beethoven raised the stature of both soloist and orchestra to a level unknown before and unsurpassed since.

In the opening *Allegro* the energetic entrance of the piano is prefaced only by a single orchestral chord. With minimal punctuation of this sort, the soloist makes a brief survey of his realm, and then the orchestra launches into the assertive theme which is to lend itself to the most varied discourse — from majestic and militant proclamations to the most intimate exchanges between the piano and various wind instruments. The keynote is exuberance, but not impetuosity, and certainly not mere display. For the first time in any of his concertos, Beethoven wrote out his own cadenza for this work, appending the note: "Do not make a cadenza [*i.e.*, do not improvise one of your own], but attack the following immediately."

Fittingly, the long and assertive opening movement is succeeded by a quieter expression of nobility. A hushed mood of serene simplicity prevails throughout the slow movement, which leads via a connecting bridge (as in the corresponding sections of several other Beethoven works of this period) to the rumbustious final Rondo, whose jubilant spirit may be regarded as not merely Imperial, but Jovian.

Although Beethoven continued composing string quartets, symphonies, and piano sonatas until his last years, he wrote this last of his concertos during his "middle period," before he reached the age of 40. In respect to both the composer's objectives and his realization of them, the Fifth Concerto represents the decisive culmination of the series it ended — as Beethoven himself seems to have acknowledged in abandoning his plans for a further concerto in 1815. This cannot quite be said of the last of the quartets or the symphonies, and such an observation would at least be open to question in the case of the sonatas; in these other forms Beethoven was still exploring, still experimenting, still extending and expanding, but in the concerto, as both craftsman and prophet, he had said all he had to say.

SYMPHONY NO. 5 IN C MINOR, OP. 67

Ludwig van Beethoven

At the midpoint of Beethoven's cycle of nine symphonies stands the work which has epitomized for many listeners the very concept "Symphony," with all the emotional and dramatic — not to say programmatic — connotations it has had since Beethoven's time. With his First Symphony, composed in the penultimate year of the 18th century, Beethoven bade an affectionate farewell to that century. With the beginning of the new century, Beethoven declared his intention to embark on a "new path" in his music; this began to take shape in his Second Symphony, completed in 1802, became more visible in the Third Piano Concerto, and was stunningly apparent in the *Eroica*, of 1804, a work utterly without precedent in terms of its depth, proportions, and overall expressiveness. The Fifth followed, in 1808, not as

a superior work, but as a more thoroughly dramatic and more conspicuously tight-knit one, as well as a more integrated one by virtue of the "cyclic" reappearance of the opening motif in subsequent movements.

The Fifth was the work which set the pattern of "victory through struggle," observed in so many symphonies from Beethoven's time to our own. Franck and Tchaikovsky come to mind as two of the more prominent later symphonists who made use of both the "victory through struggle" emotional frame and the cyclic form we find in Beethoven's Fifth. Beethoven, however, said nothing about philosophical or dramatic meaning in his Fifth Symphony. The remark about the opening phrase — "Thus Fate knocks on the door" — attributed to him by Anton Schindler, may well have been Schindler's own concoction; but, because of the way that motif is developed and reintroduced later in the work, it does seem to fit, and the Fifth Symphony, with or without a composer-sanctioned "program," stands as one of the several grand fulfillments of the promise Beethoven had made to himself in 1801, when he became aware of his growing deafness: "I will take Fate by the throat; it shall not wholly overcome me."

The "Fate" motif hammers away throughout the terse drama of the first movement, with lyrical passages here and there to throw the drama into higher relief. The second movement may be seen as following, more or less, the "double variation" format Haydn had made familiar in his symphonies; the opening theme itself is a variation on the "Fate" motif, and the second theme may be traced to the horn phrase introduced early in the first movement. J.W.N. Sullivan, in *Beethoven: His Spiritual Development*, described this *Andante con moto* as "a mere resting-place, a temporary escape from the questions aroused by the first movement." The basic material and its treatment, however, would suggest something like unhurried contemplation of those questions, rather than escape from them.

With the Scherzo the drama is again intensified. Its opening phrases set a dark and menacing scene, against which backdrop a more clearly recognizable variant of the "Fate" motif rears itself up. The tension is broken momentarily by an amiable rumbustious little dance for the double basses, but it returns, more ominous than before, to dissolve into the mysterious and suspenseful transition to the Finale. Here grotesquerie vanishes and the passage from darkness into light is achieved with magnificent simplicity. The jubilant course of the Finale is interrupted momentarily by a reprise of the Scherzo, which now seems shorn of its menace; indeed, all allusions to the "Fate" motif now are transformed into a decisively victorious, even joyous statement.

While the mood of this work might suggest it had been written quickly, under "white heat" conditions, it appears that Beethoven made his first sketches for it as early as 1800, when he made his decision to strike out on a "new path." Further sketches, in which the work actually began to take shape, were made in 1804, the year in which the *Eroica* was completed, but then Beethoven set the work aside to compose the totally different Symphony No. 4 in B-flat;

he gave practical (*i.e.*, financial) considerations as the reason, but, as numerous commentators have suggested, it seems more likely that it was on artistic grounds that he decided not to present two such serious and dramatic symphonies as the *Eroica* and the C-minor in direct succession. In any event, the composition occupied him from 1805 to 1808, and he conducted the first performance on December 22 of the latter year, in the famous concert at the Theater an der Wien in which he also made his last public appearance as pianist, in the newly composed *Fantasia in C minor for Piano, Chorus, and Orchestra* and the first public performance of the *Fourth Concerto*. Also presented were the first performances of the *Sixth Symphony (the Pastoral)*, the concert aria *Ah! Perfido*, and several sections of the *Mass in C major*.



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William Smith, *Associate Conductor*

ALDO CECCATO, *Guest Conductor*
Uto Ughi, *Violinist*



Thursday Evening, April 26, 1984, at 8:30
Hill Auditorium, Ann Arbor, Michigan



BERLIOZ

Overture to "Benvenuto Cellini," Op. 23



BRAHMS

*Concerto in D major for Violin and Orchestra, Op.77

Allegro ma non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Uto Ughi



Intermission



DVOŘÁK

*Symphony No. 7 in D minor, Op. 70

Allegro maestoso

Poco adagio

Scherzo: vivace

Allegro

Angel, *RCA Red Seal, Delos, Telarc, and *CBS Masterworks Records.

PROGRAM NOTES

by Richard Freed

OVERTURE TO "BENVENUTO CELLINI," OP. 23

Hector Berlioz

Born: December 11, 1803, at

La Côte-Saint-André, Isère

Died: March 8, 1869, in Paris

In his early twenties Berlioz submitted an opera libretto to the Paris *Opéra*; it was rejected and all that remained of that work, *Les Francs-Juges*, was a brilliant Overture (Op. 3). It was not until 1834 that Berlioz undertook another operatic venture, having by then considered numerous subjects and settled on a story from the memoirs of the 16th-century Florentine sculptor and goldsmith Benvenuto Cellini, who was equally well known as artist and adventurer. The character appealed strongly to Berlioz, and so did the setting, Rome at Carnival time, which he knew well from personal experience.

The plot centers about Cellini's love for Teresa Balducci, daughter of the Papal treasurer, and his tardiness in casting a gold statue (the famous *Perseus*) for the Pope. In the course of an attempted elopement Cellini kills a swordsman hired to block his plans; his victim is a friend of the Papal sculptor, and Cellini faces possibility of condemnation, but is offered pardon if he can immediately complete the statue so long ago paid for by the Pope. He does make a successful casting, thereby winning not only his pardon but also the blessing of Teresa's father on their marriage.

The libretto, by Léon de Wailly and Auguste Barbier, was originally designed for the *Opéra-Comique*, but was rejected by that house and revised, during 1834 and 1835, for the *Opéra*; it was only then that Berlioz went to work on the score itself, which he completed in 1837. The première at the *Opéra*, on September 10, 1838, was a fiasco, and the work survived only a few performances. It was not mounted again until Liszt produced it at Weimar (with revisions by Berlioz) in 1852. Different versions, in three acts instead of the original two, were produced after that, at Weimar, London, and elsewhere, and after a few years the work more or less dropped from sight. In 1957 the Carl Rosa Opera Company in England reconstructed the original Paris version, which became the basis of the Covent Garden production of 1969 (subsequently recorded).

Long before Liszt's Weimar production, Berlioz made two very effective concert pieces from music in *Benvenuto Cellini*. One of these is the *Roman Carnival* Overture, which he fashioned from the love duet and carnival scene early in 1844 and proposed as a prelude to Act II. In the previous year he enjoyed a substantial success with the Overture itself when he conducted it at a concert in Brunswick, and he published it separately with a dedication to his friend Ernest Legouvé, a playwright, who had lent him money in 1836 which enabled him to complete the composition of the opera. The first of the two themes in the Overture is that of the Harlequin's arietta in the Mardi Gras scene; the second is the Pope's aria in the

final act, which is first heard in the lower strings *pizzicato* and emerges full-force from the large brass section at the end to provide a stirring climax.

CONCERTO IN D MAJOR FOR VIOLIN AND ORCHESTRA, OP. 77

Johannes Brahms

Born: May 7, 1833, in Hamburg

Died: April 3, 1897, in Vienna

Joseph Joachim is frequently credited with having given Brahms a good deal of help in the composition of his Violin Concerto. Almost as frequently, however, we are advised that Brahms merely submitted the composition to Joachim out of courtesy and was not influenced by his suggestions. What is certain is that the Concerto would probably not have been created in such broad dimensions without the precedent provided by Beethoven, and for that Brahms was surely indebted to Joachim, for it was he who succeeded in introducing the Beethoven Violin Concerto into the repertory.

Joachim (1831-1907) was not only the most revered violinist of his time and founder of the famous string quartet that bore his name, but a scholar, pedagogue (director of the *Hochschule für ausübende Tonkunst* in Berlin), conductor (he presided over the première of Brahms's First Piano Concerto in 1859), and a composer of no little standing.

When Brahms and Joachim first met, Joachim, two years older than Brahms, was only 22 but already so renowned that he was able to provide introductions for Brahms to both Liszt and Schumann. They were to collaborate in many performances and to become the closest of friends. In 1887, Brahms presented Joachim with the Double Concerto, dedicated to Joachim and introduced by him and Robert Hausmann, the cellist in his quartet. Joachim continued to give Brahms's music prominence in his concert and recital appearances to the end of his life.

Naturally, Brahms was in frequent contact with Joachim when he was working on his Violin Concerto, for it was intended for no other performer. The work was composed during the summer of 1878 at one of Brahms's favorite retreats, the mountain resort Pörtschach-am-See, on the Wörthersee in Carinthia, near the Italian border. He described the place as having so many melodies in the air that "one must be careful not to tread on them." During the same period he composed the first of his three sonatas for violin and piano, and consulted Joachim before sending either work to his publisher.

Joachim did influence Brahms, it appears, on the format of the Violin Concerto. Originally Brahms cast it in four movements, as he did the somewhat later Second Piano Concerto, but the scherzo was withdrawn before the work reached its final stages, and the original slow movement was substantially revised. As it stands, the Concerto has a breadth and majesty on the level of the one by Beethoven, combined with a technical exploitation almost paralleling Paganini's. The demands on the soloist in the latter respect are such, indeed, that Joachim himself was moved at first to declare that Brahms had written a concerto not

for the violin, but *against* it. Once he began performing the Concerto, however, he remarked that the work, "especially the first movement, pleases me more and more." He introduced the Concerto in Leipzig on New Year's Day 1879, with Brahms conducting, and he provided his own cadenza.

Throughout the length of the opening movement Brahms manages to be at once concise and expansive, majestic and warm-hearted. There is considerable drama in the exchange — now impassioned, now ruminative — between soloist and orchestra, but the lyrical nature of the principal theme prevails, and an overall sense of nobility is sustained without posturing.

Brahms reworked the *Adagio* more than once before he was satisfied with it. It is music of utter serenity: the simple, peace-filled theme stated by the oboe is taken up by the violin, which proceeds to elaborate upon it in gentle discourse with various segments of the orchestra. The tranquility of the slow movement, having so effectively resolved the dramatic tension set up in the opening one, leads to a contrast of a different sort in the exuberant Finale, rumbustious and rollicking in the Hungarian style Brahms had made his own in the G-minor Piano Quartet of 1861 and may have stressed here as a special gesture to Joachim. The work ends in a blaze of good-natured jubilation.

SYMPHONY NO. 7 IN D MINOR, OP. 70

Antonin Dvořák

Born: September 8, 1841, in Nelahozeves, Bohemia

Died: May 1, 1904, in Prague

While Dvořák has always been one of the most beloved of composers, it was not so long ago that the affection felt for his music, particularly in this country, was based on a mere handful of works, and the chance of hearing any of his symphonies other than the famous *From the New World*, which he composed here, was about as remote as that of hearing *any* symphony of Mahler. That is not to say that these works were totally unknown, but it was only after World War II, less than 30 years ago, that the Mahler symphonies and the "other" symphonies of Dvořák (most of whose works had been considered the reserve of Czech musicians) emerged from the "novelty" and parochial categories and took their rightful places in the general repertory. And it is only since then that the four early symphonies unpublished during Dvořák's lifetime have been rehabilitated — resulting in the generally accepted renumbering of his nine works in this form according to the actual chronology of their creation.

The Symphony in D minor which now is acknowledged as No. 7 was originally published as No. 2. It was written during the winter of 1884-1885 on commission from the Philharmonic Society of London (the same organization for which Beethoven had composed his Ninth, also in D minor, some sixty years earlier), and Dvořák himself conducted the first performance in London on April 22, 1885. The work was a great success then, and in recent years critical re-

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thinking about the Dvořák symphonies has tended to place the Seventh in the highest position, above both the well-loved *New World* (No. 9) and the robust No. 8 in G major. No. 7 is the only symphony Dvořák wrote on commission, and it is the only one of his mature symphonies characterized by a dark and passionate nature: indeed, it might almost have been titled "Tragic." This may be said to reflect a certain inner conflict, for at the time he composed this work Dvořák was troubled by uncertainty as to whether to proceed in his creative effort in the Czech national character with which his music had by then become inseparably identified, or to adopt a more "international" — *i.e.*, more German — approach in a bid for still broader recognition. Moreover, he had recently heard the new Third Symphony of his friend and benefactor Brahms, and wanted to try his hand at a work of the same sort.

It might be said that a major work of music or literature, once begun, takes on a life and direction of its own to a certain degree; the outcome in this case not only confirmed Dvořák's mastery in the realm of the symphony, but confirmed as well the integrity of his spontaneous and deepfelt response to his native stimuli. It is true that the Czech influences are subdued in this Symphony, particularly in the first movement, whose second subject seems an overt gesture in Brahms's direction: an altered but recognizable citation of the cello theme from the slow movement of that master's Second Piano Concerto, a work introduced two years before this Symphony's London première. The *Poco adagio* is one of the most glorious of all Dvořák's slow movements — noble, expansive, a great ingathering of strength, with a rapturous horn solo, in the rhapsodic Bohemian frame, which is the emotional high point of the work. (Dvořák trimmed some 40 bars from this movement after the première, whereupon he advised his publisher, Simrock: "Now I am convinced that there is not a single superfluous note in the work!")

In the *Scherzo*, with its strong suggestions of both the polka and the furiant, the Czech elements come to the fore, showing a glimpse of Dvořák in his familiar sunlit manner, but the tragic mood returns in the suppressed outburst with which the Finale begins. Out of this opening grows a vigorous Slavonic march, which leads in turn to a new theme, more lyrical and warm-hearted. This is taken into the march itself as it proceeds, but later in the movement breaks away on its own momentarily to assume the character of an expansive pastoral hymn, unmistakably Czech in character. The march then resumes with renewed vigor and assertiveness, and the end is defiant rather than jubilant.



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Friday Evening, April 27, 1984, at 8:30
Hill Auditorium, Ann Arbor, Michigan



MAHLER

Symphony No. 2 in C minor
"Resurrection"

Allegro maestoso

Andante moderato

In ruhig fliessender Bewegung

Sehr feierlich, "Urlicht"

Wild herausfahrend; langsam

(Performed without intermission)

Angel, RCA Red Seal, Delos, Telarc, and CBS Masterworks Records.

PROGRAM NOTES

by Richard Freed

SYMPHONY NO. 2 IN C MINOR "RESURRECTION"

Gustav Mahler

Born: July 7, 1860, in Kalischt, Bohemia
Died: May 18, 1911, in Vienna

Because Mahler's Second Symphony involves a chorus and bears the title *Resurrection*, it is frequently assumed by those unacquainted with it to be a celebration of the Easter theme, but it is, in fact, a more personal — and yet hardly less universal — concept of "resurrection" that Mahler undertook to convey in this work, and both his background and its "programmatic" objectives are worth knowing.

Mahler composed his First Symphony during the period in which he served as assistant to the conductor Arthur Nikisch in Leipzig, and as soon as he completed that work he began what was to grow into his Second. In August 1888, as he was preparing to take up his duties as director of the Budapest Opera, he composed a 20-minute symphonic movement which he called *Totenfeier* ("Funeral Rite"); this, he explained later, was a direct sequel, representing the funeral of the young hero celebrated in his First Symphony. Although the orchestration of this piece was completed on October 10, Mahler put the score away for the time-being, since he was then occupied with the responsibilities he had assumed just two weeks earlier in Budapest, and had yet to arrange the première of his First Symphony (which took place there more than a year later, on November 20, 1889). Before the year was out he began work on what eventually became the second movement of his Second Symphony, but his *Andante* was not to be completed till 1893. In 1891 he was called to Hamburg, where he was to remain till the beginning of his memorable decade as director of the Vienna Opera six years later. In Hamburg, where he was able to complete his Second and Third symphonies, what was of most immediate interest to him on his arrival was that Hans von Bülow had been living in that city since 1888.

Bülow was one of the towering musical figures of his time, an outstanding pianist (pupil of Liszt, whose daughter Cosima he married) and conductor. In the latter capacity he conducted the premières of *Die Meistersinger* and *Tristan und Isolde* (during the period in which his wife left him for Wagner and began a new family), raised the Meiningen Orchestra to virtuoso status, and was one of the early conductors of the Berlin Philharmonic. He was not an ingratiating type, but had an acid manner in public and private. Several years earlier he had rejected Mahler's application for an assistantship (he chose the young Richard Strauss), but he later developed a great admiration for his conducting. Mahler's compositions, though, were another matter. When Mahler called on him in September 1891 to play the *Totenfeier* in piano reduction, Bülow listened for the most part with his hands over his ears, and at the end broke the silence only to remark: "If what I have just heard is music, then I no longer understand anything about music!" Mahler was crushed; a short time

later he wrote to Strauss (who had by then introduced his *Don Juan* and *Death and Transfiguration* with Bülow's encouragement): "As for my scores . . . I am on the point of locking them away forever. . . . A week ago Bülow almost died while I was playing one of my works to him. You have never experienced anything like it, and you cannot understand that one finally loses faith. And, dear God, the world can get along without my works!"

Of course Mahler did not lock his scores away forever. In July 1893 he completed the *Andante* he had begun in Budapest five years earlier and composed a Scherzo, which two movements were to be joined to the *Totenfeier* to constitute the first three movements of his Second Symphony. Not long after the composition of these two movements he adapted one of his *Des Knaben Wunderhorn* songs, *Urlicht* ("Primal Light"), to serve as a transition to the final movement, but the problem of a Finale continued to stump him until the following spring, when none other than Bülow, who had reacted so negatively to the Symphony's first movement, became indirectly the godfather of its concluding one — and thus of the work as a whole.

On February 12, 1894, Bülow died in Cairo, where he had arrived only five days earlier in hopes of restoring his health. Two weeks later a memorial concert was given in Hamburg: Strauss, Bülow's protégé, weaseled out of conducting it because of certain ramifications of musical politics, and it fell to Mahler to conduct Beethoven's *Eroica*. The performance proved to be a personal triumph for him as a conductor, but the ceremony he attended after Bülow's body was returned from Egypt, on March 29, was of far greater significance in terms of his creative activity. During the service at St. Martin's Church, a choir of women and children sang a choral setting of Friedrich Klopstock's ode *Die Auferstehung* ("Resurrection"). Three years later Mahler wrote: "For a long time I had been considering the idea of introducing a chorus into the last movement, and only the fear that this might be interpreted as a servile imitation of Beethoven made me hesitate so long. Then Bülow died, and I attended his funeral. The atmosphere in which I found myself and the thoughts I dedicated to the dead man were very much in the spirit of the work I was carrying within me. All of a sudden the choir, accompanied by the organ, intoned Klopstock's chorale, 'Aufersteh'n!' It was as if I had been struck by lightning: everything suddenly rose before me clearly! Such is the flash for which the creator waits; such is sacred inspiration! After that I had to create in sound what I had just experienced. Nonetheless, if I had not already been carrying the work within me, how could I have experienced this moment? . . . That's how it always is with me. I only compose when I truly experience something, and I only experience it when I create!"

The years following the composition of the Symphony found Mahler explaining or justifying the work's programmatic content several times. He completed the final orchestration on December 18, 1894, and conducted the first three movements of the Symphony in a concert arranged by Strauss

in Berlin on March 4, 1895. Near the end of that year, on December 13, also in Berlin, he conducted the première of the complete work. About a week later he wrote to the critic Max Marschalk: "The original aim of this work was never to describe an event in detail; rather it concerns a feeling. Its spiritual message is clearly expressed in the words of the final chorus. . . . The parallel between life and music is perhaps deeper and more extensive than can be drawn at present. Yet I ask no one to follow me along this track, and I leave the interpretation of details to the imagination of each individual listener. . . ."

Not too long after that, though, Mahler remarked: "In my two symphonies there is nothing except the complete substance of my whole life," and between January 1896 and the fall of 1900 he wrote out no fewer than three fairly detailed programs for the Second Symphony. The earliest of these, given to Bruno Walter and Natalie Bauer-Lechner, reads as follows:

"The first movement depicts the titanic struggle against life and destiny fought by a superman who is still prisoner of the world; his endless, constant defeats, and finally his death. The second and third movements are episodes from the life of the fallen hero. The *Andante* tells of his love. What I have expressed in the Scherzo can only be described visually. When one watches a dance from a distance, without hearing the music, the revolving motions of the partners seem absurd and pointless. Likewise, to someone who has lost himself and his happiness, the world seems crazy and confused, as if deformed by a concave mirror. The Scherzo ends with the fearful scream of a soul that has experienced this torture.

"In *Urlicht* the questions and struggle of the human soul for God, as well as its own divine nature and existence, come to the forefront. Whereas the first three movements are narrative, the last is altogether dramatic. Here, all is motion and occurrence. The movement starts with the same dreadful death cry which ended the Scherzo. And now, after these frightening questions, comes the answer, redemption. To begin with, as faith and the church picture it: the day of judgment, a huge tremor shakes the earth. The climax of this terrifying event is accompanied by drum rolls. Then the last trumpet sounds. The graves burst open, all the creatures struggle out of the ground, moaning and trembling. Now they march in mighty processions: rich and poor, peasants and kings, the whole church with bishops and popes. All have the same fear, all cry and tremble alike because, in the eyes of God, there are no just men. As though from another world, the last trumpet sounds again. Finally, after they have left their empty graves and the earth lies silent and deserted, there comes only the long-drawn note of the bird of death. Even he finally dies.

"What happens now is far from expected: no divine judgment, no blessed and no damned, no Good and no Evil, and no judge. Everything has ceased to exist. Soft and simple, the words gently swell up: 'Rise again, yes rise again wilt thou, my dust, when thy rest is o'er.' Here the words suffice as commentary and I will not add one syllable. The big crescendo which starts at

this point is so tremendous and unimaginable that I do not myself know how I achieved it."

Big effects are achieved in part, of course, through the use of gigantic performing forces. In addition to the alto and soprano solo singers and mixed chorus, the score of the Second Symphony calls for a huge orchestra as well as a separate offstage band.

The text of the fourth movement, as already noted, is from the collection of folk poetry called *Des Knaben Wunderhorn* ("The Boy's Magic Horn"). This expression of simple faith provides an ideal transition from what Mahler called the "narrative" sections of the Symphony to the "dramatic" one, and the solo voice provides a similar sort of transition from the purely instrumental portions to the massive choral affirmation to come.

MEZZO-SOPRANO

*O rose so red!
Man lies in greatest need!
Man lies in greatest woe!
If I could rather be in Heaven!
I came here on a broad path;
An angel came to bar my way;
Ah no! I would not be rejected.
I come from God, and to God I will
return!
Beloved God will give me a little
candle,
Will light my way to eternal blissful
life!*

The Finale opens with a shattering outburst. Fragments of the *Dies irae* and other ancient chants flash by, along with various motifs introduced or hinted at in the first movement (one of these to be identified now as the "Resurrection" motif itself), and these elements form themselves into a march. It is an almost dizzying panorama — irresistible in its drive, awesome in its proportions, with summonses from the offstage band echoed thunderously in the huge orchestra. After the "Great Call," a brief flute solo represents the hovering "Bird of Death" (destined to make a brief reappearance in Mahler's Ninth Symphony). More than half of this vast movement goes by before the chorus sings the first two of the five stanzas of *Die Auferstehung*, with the solo soprano lending emphasis to the final line of each stanza:

CHORUS AND SOPRANO:

*Rise again, you will rise again
My dust, after a short rest.
Immortal life will He who called grant
to you.
To bloom again were you sown!
The Lord of harvests goes forth to bind
the sheaves
Of us who died.*

Here Mahler dispenses with a "Hallelujah" in Klopstock's text, and with the remainder of the ode, substituting his own words from this point to the end of the Symphony:

MEZZO-SOPRANO

*Believe, my heart, believe:
Nothing is lost to you!
All that you have longed for is yours!
Yours, what you have loved, and fought
for!*

SOPRANO

*Believe, you were not born in vain!
You have not lived and suffered in vain.*

MEZZO-SOPRANO AND CHORUS
*What has been, must perish!
What has gone will rise again!
Desist from trembling!
Prepare yourself to live!*

SOPRANO AND MEZZO-SOPRANO
*O Pain, all-penetrating!
I have escaped you!
O Death, all-conquering!
Now you are conquered!*

CHORUS, SOPRANO, AND MEZZO-SOPRANO
*With wings, I have won for myself,
In fervent love I shall soar
To the light no eye has seen.
I shall die, to live anew!
Rise again, yes, rise again
Shalt thou, my heart, in an instant!
What you have endured
Will bear you up to God!*

Henry-Louis de La Grange, Mahler's biographer, observes that "Mahler's new verses make the 'message' much clearer. Their tone is more intense and personal than that of Klopstock's rather conventional ode." In these verses, and in the music to which he set them, Mahler completely transformed the terrors, doubts, tragedy, and heartbreak of the preceding sections of the work into an unceremonious outpouring of joy as well as certitude. As he put it himself in his final "program," supplied for a Dresden performance in 1901: "A feeling of overwhelming love fills us with blissful knowledge and illuminates our existence."

A short time before he wrote those words, in 1900, Mahler wrote to his young associate and disciple Bruno Walter, regarding this Symphony: "You are battered to the ground with clubs and then lifted to the heights on angels' wings. . . . Never again will I attain such depths and heights. As Ulysses only once in his life returned from Tartarus, one can create only once or twice in a lifetime works on such a great subject."



THE PHILADELPHIA ORCHESTRA

Riccardo Muti, *Music Director*
Eugene Ormandy, *Conductor Laureate*
William Smith, *Associate Conductor*

WILLIAM SMITH, *Conducting*

The Festival Chorus
and University Brass Players



Saturday Evening, April 28, 1984, at 8:30
Hill Auditorium, Ann Arbor, Michigan



PROKOFIEV

*Classical Symphony in D major, Op. 25

Allegro
Larghetto
Gavotte: non troppo allegro
Finale: molto vivace



STRAUSS

*"Don Juan," Op. 20



RESPIGHI

*The Pines of Rome
The Pines of the Villa Borghese
The Pines near the Catacombs
The Pines of the Janiculum
The Pines of the Appian Way



Intermission



RAVEL

*"La Valse"



TCHAIKOVSKY

*Festival Overture, "1812," Op. 49
with The Festival Chorus
and University Brass Players

PROGRAM NOTES

by Richard Freed

CLASSICAL SYMPHONY IN
D MAJOR, OP. 25

Sergei Prokofiev

Born: April 23, 1891, in Sontzovka, Russia
Died: March 5, 1953, in Moscow

When Prokofiev played his First Piano Concerto in 1911, Glazounov stalked out of the auditorium in outrage; the Second Concerto, when he played the original version of that work at Pavlovsk in 1913, provoked an exodus on a larger scale, as well as energetic hissing and catcalls; the *Scythian Suite*, which he conducted in pre-Revolutionary Petrograd on January 29, 1916, set off a near-riot of protest with its harsh rhythms and daring new colors. After these *scandalous*, he undertook to produce, in the summer of 1917, a work that would set more easily with the public — more or less as Richard Strauss, only a few years earlier, had followed up his *Salome* and *Elektra* with *Der Rosenkavalier*. "As a result of my studies in Tcherepnin's classes," he recounted later, "Haydn's technique had somehow become especially clear to me. . . . It seemed to me that were he alive today Haydn, while retaining his own style of composition, would have appropriated something from the modern. Such a symphony I now wanted to compose: a symphony in the classical manner. As it began to take on actual form I named it *Classical Symphony* — first, because it was the simplest thing to call it, second, out of bravado, to stir up a hornet's nest, and, finally, in the hope that should the symphony prove itself in time to be truly 'classic,' it would benefit me considerably."

This graceful Symphony in D was the last of Prokofiev's works to be completed in the Old Russia, only weeks before the October Revolution, and, as it turned out, it was the last to be presented in the Soviet Union before the young composer's departure for his 15-year sojourn in the West. On his 27th birthday, just two days after the premiere, Prokofiev was granted an exit permit and on May 7, the birthday of his beloved Tchaikovsky, he set out for the United States by way of Japan and the Pacific. It is indicative of the affection he held for this early work that after he returned to his homeland he expanded the Gavotte movement of the *Classical Symphony* for use in his ballet masterpiece *Romeo and Juliet*.

"DON JUAN," OP. 20

Richard Strauss

Born: June 11, 1864, in Munich
Died: September 8, 1949, at
Garmisch-Partenkirchen

Strauss was not yet 24 when he began work on *Don Juan*, but even then he had the imaginativeness to turn to a then new and unorthodox version of the famous legend. The particular version that struck the imagination of the 23-year-old Strauss in 1887 was written only 43 years earlier by Nikolaus Lenau.

Lenau was an Austro-Hungarian poet whose verses were used for song texts by

*Angel, *RCA Red Seal, Delos, Telarc, and *CBS Masterworks Records.

numerous composers. One of his poems, *Bitte*, was set to music by more than 200 composers in the middle of the 19th century, and it was his version of *Faust* that moved Liszt to compose his famous *Mephisto Waltz*. Lenau died insane, leaving his *Don Juan* unfinished, but the character of the hero was fully drawn; it is a different character from the one we know in Mozart's opera, and this sympathetic and probing portrait of the amatory *conquistador* appealed to Strauss far more than the traditional image of the Don as a mindless seducer.

Don Juan as pictured by Lenau is not so much a libertine as an idealist, a man searching (most energetically, to be sure) for the elusive ideal, the one woman who would personify all that is noblest and most desirable in womankind. Lenau's Don Juan shows tenderness as well as cleverness, and his cynicism is not directed toward his victims alone but toward life in general; at the end, hopelessly weary of a life without meaning or peace, he picks a duel with Don Pedro, the Commendatore's avenging son, and allows himself to be run through.

The exuberance and impetuosity of Don Juan himself, so vividly projected in the opening of Strauss's work, are contrasted with episodes of tenderness and several "feminine" themes. But even the heroic theme given to the four horns (and subsequently quoted by Strauss in *Ein Heldenleben*), for all its noble thrust, is less a proclamation of triumph than an acknowledgement of an idealistic yearning beyond possibility of true fulfillment or satisfaction. The dissolute hero (or anti-hero) meets his end unceremoniously; there is no hint of a grand gesture, and there is no peroration.

The score of *Don Juan* was completed in the summer of 1888, just after Strauss turned 24; the première took place in Weimar on November 11 of the following year, under the direction of the composer. It seems curiously appropriate that this first in the cycle of great tone poems Strauss was to produce within the decade 1888-1898 should have been introduced in Weimar, for it was there that Liszt, who is credited with the "invention" of the tone poem, created all but the last of his own 13 works in this form, and he had been dead only three years when the première of *Don Juan* heralded Strauss as the chief continuator of the tradition Liszt had begun.

THE PINES OF ROME

Ottorino Respighi

Born: July 9, 1879, in Bologna
Died: April 18, 1936, in Rome

While virtually every other Italian composer to achieve stellar eminence since the Baroque era has done so in the realm of opera, Respighi is celebrated for his mastery in writing for the modern orchestra. Like Ravel, he is noted almost as much for his imaginative orchestral arrangements of music by earlier composers as for his original works for orchestra. The *Pines of Rome*, a wholly original work, has certain pictorial elements in common with Mussorgsky's *Pictures at an Exhibition*, which is, of course,

best known in Ravel's orchestral setting: each contains an evocation of catacombs, each a serenade, each a picture of children at play, and each has as its capstone a mighty celebration of ancient glories. Ravel's magnificent treatment of the *Pictures*, incidentally, appeared just over two years prior to this work of Respighi's, which was produced in 1924.

All of Respighi's Roman spectacles — *The Fountains*, *The Pines*, *Church Windows*, *Roman Festivals* — are cast in the same format of four linked sections and, in each case, the composer made his descriptive intent explicit. In contrast to the earlier *Fountains of Rome* (1917), in which he had used Bernini's artifacts as points of departure for extolling the glories of nature, in *The Pines* Respighi uses nature itself to summon up impressions of the grandeur that was Rome.

The work opens with a scintillating scherzo, *THE PINES OF THE VILLA BORGHESE*, depicting children in the shrill delights of their games (including one which is the Italian counterpart of "Ring-around-the-Rosy"); an insistent command from three trumpets cuts through the din and brings the raucous jollity to a halt.

THE PINES NEAR A CATACOMB makes use of a plainchant figure to conjure up a mysterious and ominous impression. (Respighi was fascinated by Gregorian chant; he composed his *Concerto gregoriano* for violin two years prior to *The Pines*.) Following a tranquil interlude, the ominous mood returns; a chant of martyrs "rises from the depths, re-echoes silently, like a hymn, and then mysteriously dies away."

A piano cadenza and a sinuous tune from the solo clarinet introduce *THE PINES OF THE JANICULUM*, a voluptuous nocturne colored by the harp, celesta, and shimmering murmurs from the strings. In what must have been the first example of "electronic music," Respighi called for the playing of a specific recording of an actual nightingale singing toward the end of this section.

After the nightingale's song the scene changes to *THE PINES OF THE APPIAN WAY*. As the dawn mists rise and settle, the tread of ghostly legions is felt and, in Lionel Salter's splendid phrase, "fanfares begin to echo down the centuries." The mists disperse in the blaze of thousands of burnished helmets and breastplates. The vast orchestra swells. "To the poet's fantasy appears a vision of past glories. Trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting the Capitoline Hill in final triumph."

"LA VALSE"

Maurice Ravel

Born: March 7, 1875, in Ciboure,
Basses-Pyrénées
Died: December 28, 1937, in Paris

In 1919, when Ravel was just returning to full-time creative activity following the breakdown of his health during World War I, he discussed with Serge Diaghilev the possibility of a new ballet to be presented with Stravinsky's *Pulcinella*, and he turned to an idea he had had in his mind for

nearly 15 years. When the score of *La Valse* was submitted in 1920, together with Ravel's own scenario, Diaghilev rejected it as being too expensive to produce; the music was introduced, not as a ballet but in a *Concert Lamoureux*, Chevillard conducting, on December 12, 1920. The Royal Flemish Ballet gave the first danced production of the work on October 20, 1926, in Antwerp, and Ida Rubinstein (for whom Ravel composed his *Boléro* in 1928) presented it in Paris several times, using different choreography on each occasion; a successful choreographic version by George Balanchine was introduced by the New York City Ballet in 1951.

Ravel's original title for this work was *Wien*, the German name for Vienna. He described the music as "a kind of apotheosis of the Viennese waltz, with which is mingled in my mind the idea of the fantastic whirl of destiny." The composer's preface to the score reads:

"*Movement de valse viennoise*. Drifting clouds allow hazy glances at waltzing couples. The clouds gradually disperse and we see an immense room filled with a whirling crowd. As the movement becomes clear, the scene takes on more illumination, until the light of the chandeliers bursts forth. An Imperial Court about 1855. . . ."

Orchestral parts for *La Valse* furnished by Theodore Presser, music publishers.

FESTIVAL OVERTURE, "1812," OP. 49

Peter Ilyich Tchaikovsky

Born: May 7, 1840, in *Votkinsk*, Russia
Died: November 6, 1893, in *St. Petersburg*

In 1880 Tchaikovsky was asked to write a festival piece commemorating the Battle of Borodino, the burning of Moscow, and Napoleon's retreat from the self-sacrificed city. Tchaikovsky found the project distasteful ("I am not a concocter of festival pieces," he said), but in the same year Nikolai Rubinstein offered him a commission for a similar work, to be performed at the Moscow Exhibition of Art and Industry two years later, and this he did accept, albeit reluctantly. The Overture was introduced at the Exhibition on August 20, 1882, and embarrassed the composer by becoming notoriously popular.

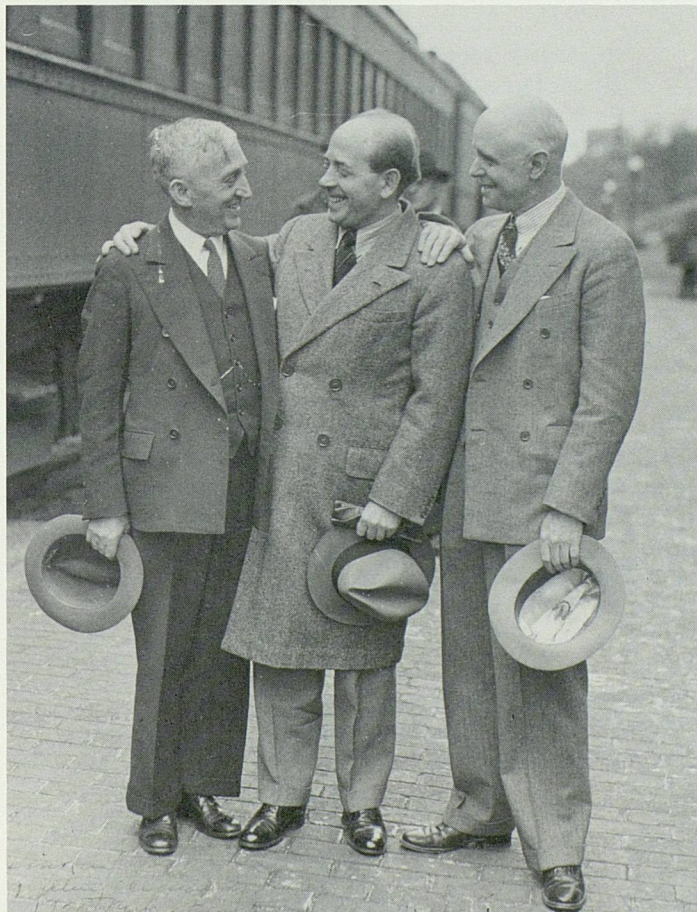
Though Tchaikovsky did not include voices in his scoring, it has become customary in recent years to add a chorus to sing the hymns at the opening and close of the work, as is done in the present performance. The Overture opens with the old Russian hymn *God Preserve Thy People*, by way of prelude to the dramatic events to follow. A Russian folk song and the *Marseillaise* represent the opposing forces in the pitched battle, and they are whipped up to a fine frenzy of falling snow and sweeping flames. In the final onslaught the *Marseillaise* is buried under the Russian artillery; the opening hymn rises ecstatically as the bells of all the cathedrals of Moscow set up a glorious din, and amid the final salvo the Tsarist anthem thunders forth in awesome jubilation.

SALUTES, TRIBUTES, MEMORIES

The seemingly impossible has happened — The Philadelphia Orchestra relinquishes its position as resident orchestra of our May Festival after 49 years! How to absorb and accept this happening? The call went out from Gail Rector to selected artists from past Festivals and also to certain Orchestra members (some current, some former) whose ties to Ann Arbor and the Festival are especially strong. Their tributes, memories and sentiments, printed in these pages, will strike chords within us all.

Dates following the artists' names indicate year(s) of their May Festival appearances.

Charles Sink and Earl Moore greet Ormandy at the station for 1938 Festival.



Dear Gail:

I wish I could write you a long, long letter, but it would be impossible to write in a book my sad feelings on our departure from Ann Arbor, and I know that my colleagues in the Orchestra feel just as sad as I do. We are leaving behind many trusted friends, gained through the long years we have been at Ann Arbor and whom we shall never forget. To them, Gretel and I give our deepest gratitude for their friendship.

Cordially yours,
Eugene Ormandy

(The Philadelphia Orchestra, Music Director 1937-1980,
Conductor Laureate 1980-present)

Dear Eugene:

Blanche and I sincerely regret that we are unable to be with you and Gretel for the Grand Finale of the 1984 May Festival. However, we will be with you in spirit, as in days of yore. God bless you both. We hope that both of you will enjoy good health and that Eugene will have many more years of conducting.

Do you remember the hectic week of your debut at the May Festival of 1937? I have before me the Program Book to refresh my memory. You and your Philadelphians faced a terrific schedule in the four days of the second week of May, viz., six concerts and three rehearsals.

You conducted the two "Artists" concerts, Wednesday evening with Kirsten Flagstad, and Friday evening with Elisabeth Rethberg and Ezio Pinza. You also conducted the second portion of the Thursday evening, *Scenes from Parsifal*, Lauritz Melchior soloist; and the second portion of the Thursday afternoon (Children's Program) concert with Eugene List playing the Liszt First Piano Concerto. For the Saturday afternoon concert, there was a guest conductor, Jose Iturbi, and Joseph Knitzer, violinist, was soloist. The traditional "Opera Night" brought *Aida* in concert form on Saturday night with these soloists: Rethberg, Telva, Carron, Morelli, and Pinza. The Choral Union sang the chorus parts and I conducted.

Those were four tightly compacted days for The Philadelphia Orchestra with three rehearsals scheduled for the choral groups. The weather was warm. But, despite several changes since then of time, or University events, you and your orchestra have graciously adjusted and continued to maintain for May Festivals a tradition of super musical leadership in literature and in performance, second to none.

So, let the bells of the Baird Carillon ring out again as they did in 1937, to join in the GRAND BURST of SOUND, closing this epochal visitation of Eugene Ormandy conducting the FABULOUS Philadelphians.

Our love and abiding appreciation and affection,

Earl V. Moore

(1912 U-M graduate; Professor of Music in the University; conductor of the Choral Union; Dean of the School of Music; now retired)

It is with great pleasure that I recall memories of the earlier years. Mr. Sink went to Philadelphia for a very important meeting with officials of The Philadelphia Orchestra. After the meeting, he telephoned me to tell me that he had The Philadelphia Orchestra under contract to come for the 1936 May Festival. In 1936 Leopold Stokowski conducted the Orchestra. Eugene Ormandy, who then conducted the Minneapolis Symphony, became the permanent conductor of The Philadelphia Orchestra and conducted at the 1937 May Festival, beginning a long-time relationship.

Mr. Ormandy and his lovely wife Gretel won the hearts of all. Each spring their coming is eagerly awaited, and they are warmly and lovingly greeted.

Alva Gordon Sink

(widow of the late Charles A. Sink, Administrator of the Musical Society 1907-1957, President 1927-1968)



Stagedoor, Hill Auditorium, 1940.

While I was a member of The Philadelphia Orchestra the annual trek to the May Festival was a sure sign of spring, and I loved it. Even staying four days in one town was a treat, not to mention the fun of living on a college campus, and the audiences at our concerts were so enthusiastic we always felt we were among friends.

After joining the distinguished faculty of the School of Music of The University of Michigan, the May Festival means even more. The Orchestra's appearance at the Festival provides this wonderful opportunity to enjoy, once again, the unique, rich sounds of this superb group of musicians, live, as well as a warm reunion with friends.

My gratitude to Gail Rector and the University Musical Society for this long-standing association with The Philadelphia Orchestra. I feel that I have enjoyed the best of both worlds.

Charlie Owen

(former principal percussionist, The Philadelphia Orchestra; Professor Emeritus, School of Music)

It was a beautiful May day when The Philadelphia Orchestra arrived in Ann Arbor after a very difficult but successful tour through the States. That day and the entire May Festival were one of the most memorable highlights of my orchestral career. Ann Arbor had a calmness and beauty that made me happy. The concerts were received with great enthusiasm. The audiences were exceptional and very appreciative. Although we were at the end of a strenuous tour, the Orchestra was really in fine form and performed beautifully.

Little did I imagine at that time, especially because I was so young, that one day I would be teaching at The University of Michigan School of Music. This will be my 20th summer session of teaching at the School of Music, and every year I return I have the same feeling of calmness and happiness about Ann Arbor, the School, and surroundings that I felt on that first May day in 1936.

Harry Berv

(former French horn player with The Philadelphia Orchestra in its first Ann Arbor May Festival; School of Music summer faculty member)

Warmest greetings to "The Philadelphians" and Maestro Ormandy:

I recall with pleasure my years with them, and the May Festivals in which I took part. Ann Arbor has been most fortunate with their yearly visits, and I shall miss those visits — both on a personal and musical basis.

Jacob Krachmalnick

(former concertmaster, The Philadelphia Orchestra; School of Music faculty member)

Dear Gail:

Winnie and I always felt so proud to be members of The Philadelphia Orchestra and especially so when we came here to play in the famous "May Festival." The Ann Arbor audiences, so warm, so enthusiastic, so sophisticated . . . and why shouldn't they be that way? They are annually treated to the most diversified concert series in the world.

Now that we are citizens of Ann Arbor and the May Festival rolls around, we again feel a great sense of pride, both for being former members of the Orchestra and now being a part of this marvelous audience.

There is one little incident that I remember vividly. Back in the early 1940s, almost everyone stayed at the Michigan Union . . . Orchestra, soloists, out-of-town guests, everybody. In those days Mr. Ormandy loved to play little jokes on his soloists. One day he slipped an envelope under the door of the late, great Emanuel Feuermann. It was addressed to "The World's Greatest Cellist," but on the inside it read "Dear Mr. Piatigorsky:"

Our sincere best wishes,
Winnie and Sammy Mayes

(Winnie Mayes, former cellist, The Philadelphia Orchestra; Sammy Mayes, former principal cellist, The Philadelphia Orchestra; School of Music faculty member)



1980 — Long-time Orchestra participants in our Festival (see letters on this page), from left: Joe Santarlasci, Harry Gorodetzer, Leonard Mogill (now retired), Mason Jones, and Carl Torello (now retired).

Dear Gail:

I would like you to know how much I look forward each year to returning to Ann Arbor and participating in the annual May Festival under the sponsorship of the University Musical Society of The University of Michigan. Since joining The Philadelphia Orchestra in 1936, I feel fortunate in saying I have not missed a single May Festival. As I think back over the years, I'm awestruck by the consistently high, artistic caliber of the concerts.

Everyone should be applauded: the Orchestra, Conductor, instrumental and vocal soloists, choruses, including children's choruses in the past, and yes, the audience, too, with their enthusiasm, rapt attention, and appreciation.

In my book, Gail, you deserve special thanks and appreciation for your share in maintaining the high artistic standards, as evidenced by your constantly efficient and enthusiastic Directorship. With much sincere appreciation and thanks, I remain

Sincerely,
Harry Gorodetzer

(cellist, The Philadelphia Orchestra, the *only* current member whose years parallel those of the Orchestra in the May Festival)

Dear Gail:

The May Festival has so many memories for me that it would be almost impossible to begin to list them. Suffice it to say that the Orchestra's visit to Ann Arbor was one of the first trips which I undertook with the Orchestra almost 35 years ago. They were hectic days, but the many friendships acquired over the years made the time seem short.

I shall most certainly miss our annual visit, but know that the Festival will continue to provide the best in music for the coming years.

Cordially,
Joe Santarlasci

(The Philadelphia Orchestra, Assistant Manager 1954-1979, Manager 1979-present)

Some football players leave college, before graduating, to turn pro. In 1938 horn player Mason Jones left The Curtis Institute of Music, before graduating, to turn pro at age 18, by joining The Philadelphia Orchestra in March at the invitation of Eugene Ormandy. What was Mason's first engagement? The May Festival at The University of Michigan. What was his first solo opportunity? Micaela's aria in Carmen, conducted by Earl Moore. Mason was so green he had to ask his colleagues the tempo. They said wait and see.

Since his education was stunted, further growth had to occur by osmosis, soaking up knowledge on Philadelphia Orchestra tours, especially at The University of Michigan. A *semaine* is not a semester, but a block of forty-four annual May Festival weeks is.

Reminiscences are private, but at the request of Gail Rector, some will be shared. First the musical impressions:

Hill Auditorium's live acoustics; intelligence of the Choral Union; catholicity and dimension of May Festival repertoire; George Enesco's Beethoven Violin Concerto; Marguerite Hood's children's choir; Eugene Ormandy's unfailingly beautiful performances of music that appeals; Thor Johnson's Gurre-Lieder; Glenn D. McGeoch's erudite program notes; size and loyalty of audiences.

Now, non-musical retrospectives:

Getting help from Joe White at the train station — why did I bring such a large suitcase?; living at the Michigan Union; playing table tennis next to Heifetz — he declined my offer to play a game; visiting the Burton Tower Music Library, Bill Lichtenwanger in charge — Bill later discovered the origin of our national anthem; finding Gustav Holst's "I Vow to Thee, My Country" in the North Campus Library; quiet hospitality at the Michigan League despite Van Cliburn's piano in an adjoining room; golf at Barton Hills — Willie Mustard, pro, later host Dr. Thurston Thieme; after-concert parties — the Dows, the Sinks, Inglis House; breakfasts with Mrs. Eloise Wadley of Saginaw and Mrs. Ruth Craig of Marquette, avid music lovers; jawing with local barbers — timeless pastime.

Some say it won't be the same. Wrong. Past thoughts are not ghosts. They transfer to new psyches. New ears will hear the same music. The immediacy of emotions is constant. Hill Auditorium will resound for a long time.

Mason Jones

(The Philadelphia Orchestra, former principal horn, currently Personnel Manager)

Even though I have been out of The Philadelphia Orchestra these past twelve years, I still feel that I am a member of the family. The wonderful tours that we took over much of the world and, of course, the wonderful parties that Maestro and Mrs. Ormandy always had for the Orchestra on these trips are something I shall never forget. There was always a strong feeling of camaraderie between the musicians and a great pride in the Orchestra. I think that this feeling was the reason The Philadelphia Orchestra maintained its greatness.

When I was approached by the School of Music to join the faculty in 1972, I accepted because I felt that Ann Arbor was not new to me . . . that it was like a second home. I am extremely proud of my association with Maestro Ormandy and The Philadelphia Orchestra. I only wish that the Orchestra could continue to come to Ann Arbor in future May Festivals. I will sorely miss them.

Abe Torchinsky

(former principal tuba, The Philadelphia Orchestra; School of Music faculty member)

Dear Gail:

I am indeed honored to be asked to participate in the 1984 Program Book . . . a year which marks the end of The Philadelphia Orchestra's performing at the Festival. All good things come to an end! The Ann Arbor Festival played a very important role in our Orchestra season.

If ever the Orchestra doubted its popularity (and that is to be questioned!), when Festival time arrived the enthusiasm it won in the greetings from the audience would surely quell any such doubts. I know that Eugene Ormandy, for whom I worked for fourteen years, eagerly participated in the format and performance of each Festival.

I always remember with pleasure the generous hospitality offered to me and my colleagues by the Ann Arbor Festival and its community. I wish it many, many more years of deserved success.

Always sincerely,
Boris Sokoloff

(The Philadelphia Orchestra, Manager 1964-1978)



Dear Gail:

It is with a great sense of sadness and nostalgia that I begin to reflect upon the realization that this will be our last spring festival. I have always looked forward to coming to Ann Arbor, a city I became very fond of and where I made many friends. I have had a deep personal involvement with the community, for my son was a student at the U-M undergraduate school and graduated from the University. I am sure it must have been my strong feelings about Ann Arbor that I expressed to my family over the years that may have influenced his choice.

The artistic quality of the May Festival and the Music School is known throughout the country. As you know, several former members of our orchestra are now on your faculty; our loss has been your gain.

May I wish you and the Festival continued success in the future. I am sure one of the reasons for its success is your dedicated leadership.

Very sincerely,
Norman Carol

(concertmaster, The Philadelphia Orchestra)

Dear Gail:

Along with everyone else, I was surprised and saddened when I heard that the long tenure of The Philadelphia Orchestra would end with the 1984 May Festival. My association with both The University of Michigan and The Philadelphia Orchestra began in 1947 when I entered the University as a student in the School of Music. Hearing the May Festival concerts was an exhilarating experience for an aspiring musician, but in attending the rehearsals I became caught up in the dedication and excitement of the Philadelphians' pursuit of excellence. It was, indeed, an inspiration and a challenge. I can still remember playing on the stage of Hill Auditorium as a bassoonist in the University Band and Orchestra, with the sound of the last May Festival performances ringing in my ears.

Under the tutelage of Professor Lewis Cooper, I was involved in unraveling the mysteries of the bassoon, and in my junior year came under the influence of Sol Schoenbach, then principal bassoonist of The Philadelphia Orchestra. On long walks through Ann Arbor as well as in the basement of Harris Hall, he would explain and demonstrate the elements of interpretation in the orchestral performances which I was hearing in Hill Auditorium at the May Festival. A heady experience for a young music student!

On this, my 22nd May Festival as a member of The Philadelphia Orchestra, I look back and feel fortunate to have been exposed to the stimulation and opportunities for growth which the May Festival and the University provided. A key element in a career in music is inspiration, and I hope the Ann Arbor May Festival will continue to provide this for many years to come.

Sincerely,
Bob Pfeuffer

(1950, 1951 U-M graduate; bassoonist, The Philadelphia Orchestra)

Left — Backstage, 1973: Boris Sokoloff, center, enjoys the reminiscences of Maestro Ormandy and Ann Arbor resident Oscar Eberbach, who attended the very first May Festival in 1894 as a lad of 13. Throughout his lifetime he maintained a nearly perfect Festival attendance, and also served on the Musical Society's Board of Directors. He died in 1977.



... with Leontyne Price, 1971

Dear Gail:

Almost half a century? It is unbelievable to think that they've been coming to Ann Arbor for so long! A "fortississimi" cheer to Maestro Ormandy and his Fabulous Philadelphians for such an unprecedented, unforgettable, and undoubtedly unsurpassable contribution.

Thanks for the beautiful picture book. [1983 May Festival Program Book] We especially loved Lily P's hat, and GWR [Gail W. Rector] lurking by the stage door as Heifetz departs.

Affectionate greetings from us both,
Naomi and Gary Graffman (1966, '77)

... with Gary Graffman, 1977



From the time I began my musical studies I had heard of Eugene Ormandy, and he was my idol from my boyhood days. The Russians loved and admired him because he and his orchestra played Rachmaninoff's music in the United States, and the two of them — Ormandy and Rachmaninoff — were good friends. This musical and personal friendship brought about closer ties between American music and musicians.

In 1959 my dream came true. I attended a conference of Soviet composers held in Philadelphia, where I premiered the Shostakovich First Cello Concerto in the United States. I was moved beyond words. I was actually making music with this wonderful musician, the man I had admired for so many years, and with the great orchestra he had crafted. To show my gratitude for this, I offered to come back to play a benefit performance in Philadelphia. It was arranged, and afterward I received a beautiful pair of gold cufflinks from my dear friend, Eugene — they remain a treasured gift. I did not have a chance to play with this magnificent orchestra again until your Ann Arbor Festival in 1967, so you see what a special occasion that was for me.

Eugene Ormandy ranks very high in stature for bringing The Philadelphia Orchestra to its position of pre-eminence in the world today. Though he has many calendar years, this man is young in spirit and energy. His guest appearance with the National Symphony Orchestra brought great joy to both the orchestra and audience.

To Eugene Ormandy and The Philadelphia Orchestra,
I raise my voice with a choir of millions, singing Gloria!

Mstislav Rostropovich (1967)

(Music Director and Conductor, National Symphony Orchestra)

Lily Pons, 1940



Dear Gail:

My May Festival experience is unique in that I first experienced The Philadelphia Orchestra as a rapt music school student sitting in the Hill Auditorium audience in 1936. Little did I dream that the positions would be reversed about fifteen years later, when I would be peering out at the audience from the other side of the footlights as an orchestra member. As a consequence, I have two sets of May Festival recollections, both of them festive.

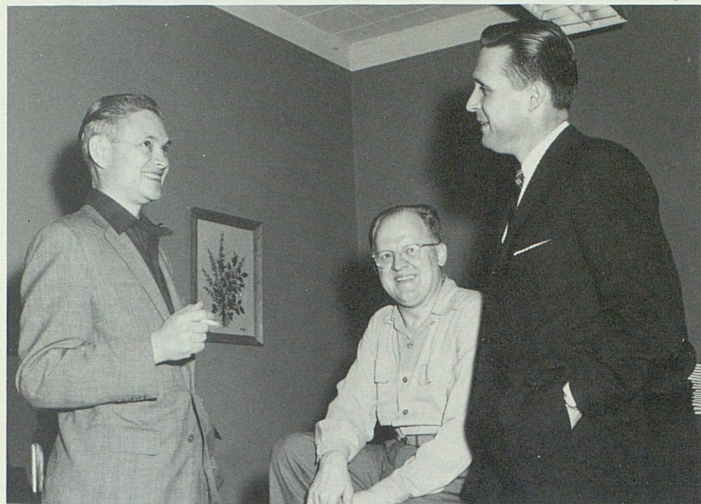
In the early Maynard Street days of the Music School, an unofficial and benign moratorium was declared during the May Festival. Classes were canceled, rehearsals were opened to the students, the stage door of Hill Auditorium was a clearing house for all sorts of contacts, and a general aura of celebration prevailed. Most of us observed and sang (with indifferent voices) from the on-stage bleachers of the Choral Union, where we had an intimate overview of the interactions between conductors, soloists, and orchestra members — all of which gave us a feeling of being somewhat involved in the professional scene. There were not many touring orchestras in those days, and we were comparatively musical innocents; consequently, each concert was an eagerly anticipated adventure. The Philadelphia Orchestra and Stokowski [1936] with his charisma captured the Ann Arbor audience, and the Pretzel Bell has never quite recovered from Stoki's post-concert appearance there.

When I returned as a semi-seasoned professional to the Festival with the Orchestra in 1952, I found that the Ann Arbor scene remained refreshingly intact; nobody had remodeled Hill Auditorium into a cultural complex and the Diag remained reassuringly unchanged. What had happened (to the detriment of the environment) was that the pretty young co-eds had changed their costumes from saddle-shoes, skirts, and sweaters to unisex sneakers and jeans.

Over the years an unique camaraderie has sprung up between the professional musicians and the academic community. It is difficult to say whether the musicians had invaded the University or whether the University had adopted the musicians! At any rate, there was always a period of intensive, frenetic, and exhaustive musical and social activity — one of my colleagues always lost his voice by Friday. Thor Johnson was always preparing new and unfamiliar works, the best of the contemporary soloists had to be rehearsed, choruses had to be drilled, and bodies had to be shifted around the limited space of the Hill Auditorium stage.

By this time, annual post-concert parties had been ritualized and, for me, there were annual reunions with old University friends. The sporty set dashed off whenever it could to the Country Club for golf with the Pro, Willy Mustard. Others searched out their own activities, whether it was canoeing (overturning) on the Huron, bicycling in the Arboretum, or exploring the libraries and museums. Most of us stayed at the Michigan Union, so there was continuing contact with students and college life.

Not only was the Ann Arbor week festive but, for us, it marked the end of an arduous winter season. For that reason, after the final "Victors" encore, there was always a private but collective on-stage sigh of relief and shout of joy from the Orchestra. Thereafter followed some slightly tipsy good-byes at the old Ann Arbor Station where our sleepers awaited.



1957 — John Krell, left, long-time Orchestra member, with former U-M classmates, the late Thor Johnson, for many years the Festival's Guest Conductor, and Gail Rector.

One of the enduring pictures etched in my mind is that of Dr. Sink waiting at the train station to welcome the Orchestra to Ann Arbor and the Festival. It is significant that the tenure of the Orchestra in Ann Arbor parallels that of Eugene Ormandy as the Philadelphia's eminent Music Director. But there is an appropriate time for everything. Suffice it to say that The Philadelphia Orchestra relationship with the Ann Arbor audience has been a romance and that, for the Philadelphians, Ann Arbor will be sincerely missed.

All the best,
John Krell

(1937 U-M graduate; flute and piccolo, The Philadelphia Orchestra, recently retired)



A favorite Ann Arbor pastime — Orchestra members, William de Pasquale in foreground, await rides to the fairway.



Dear Gail:

Thank you so much for inviting me to add a word to the 1984 May Festival marking the end of The Philadelphia Orchestra's long reign as the Festival's resident orchestra.

My own concerts at Ann Arbor date from before 1936, so it is fitting that as the senior visitor I should express not only on my own, but on behalf of all the wonderful audiences that have assembled at Ann Arbor under your guidance, our gratitude to The Philadelphia Orchestra and their irreplaceable conductor Eugene Ormandy ... so long have the two been synonymous.

To you my devoted and longstanding affection,
Yehudi Menuhin (1974)

Dear Gail:

As a former U-M student, it has been especially enjoyable to return annually to Ann Arbor and visit with friends whose friendships were formed in an impressionable time; Professors Clifford Lillya and Allen Britton were special people to me and continue to be good friends.

During my student days the opportunity to attend Philadelphia Orchestra May Festival rehearsals provided a great learning experience, and the concerts were an inspiration that carried me over for many months. In preparation for these rehearsals and concerts, Thor Johnson rehearsed choral works with the Choral Union and University Orchestra, of which I was a member. When the real thing occurred at the Festival, it was quite a revelation to me as to how it was done in the "big time."

For me, performing in Hill Auditorium as a Philadelphia Orchestra member for the past 20 May Festivals has been every bit as exciting as those student days. To come out on stage, look up at the "M," and see friendly, familiar faces in the audience bring about happy memories and a few butterflies, too.

I speak for many of my orchestra colleagues when I say that we regret the Orchestra's participation in the May Festival is ending this year.

Yours for Michigan,

Don McComas

(1955 U-M graduate; trumpet player, The Philadelphia Orchestra)

To our Ann Arbor audience:

It is a great privilege for me to have this opportunity to offer my heartfelt thanks and deepest appreciation for your strong support and enthusiastic reception to performances of The Philadelphia Orchestra over the numerous past years. As a graduate of The University of Michigan School of Music, it is also a great privilege for me to have been given the unique distinction of performing on the Hill Auditorium stage for twelve consecutive years: four years as a student, and now, eight years as a member of The Philadelphia Orchestra's cello section. Performing in Ann Arbor has always had an inspirational effect upon me and my colleagues as a result of the warm and gracious atmosphere that you generate during concerts. I have many fond memories of concerts with the University Symphony Orchestra during my student days, such as the joint School of Music — Musical Society Benefit Concerts: Rostropovich in 1975 and Menuhin in 1976. After joining The Philadelphia Orchestra, performances such as the Verdi Requiem in 1979, the Berlioz Requiem in 1978, and the 1978 performance of the Rachmaninoff Third Piano Concerto with Vladimir Horowitz stand out in my memories. But whether it be a performance of Mendelssohn's *Elijah* or a Beethoven or Brahms symphony, my reaction is always the same: What an audience!

Having grown up in the nearby cities of Dearborn and Wyandotte, I have always associated the month of May with the May Festival and The Philadelphia Orchestra. At the conclusion of this series of concerts, the long and successful tenure of The Philadelphia Orchestra at the May Festival will come to an end. The success of the May Festival, however, will not come to an end because you are an audience that knows not only how to make your visiting artists feel loved and appreciated, but you also inspire them to perform to the fullest potential of their artistic capabilities. I am confident that you and the University Musical Society will extend to future May Festival orchestras the same warm and gracious hospitality that you have given to us.

I will, of course, never forget the many wonderful experiences that I have had in Ann Arbor. I will also remind our orchestra management not to forget our great Ann Arbor friends. Perhaps we will return during one of our tours to play for you once again.

Until then, my very best wishes to you and the University Musical Society,

Richard Harlow

(1976 U-M graduate; cellist, The Philadelphia Orchestra)

Dear Maestro Ormandy:

Not only as an outstanding musician and conductor have you given me one of the unforgettable moments in my career, but also as a human being with the biggest heart ever known. You have everything and you give everything. Thank you for giving me this wonderful experience!

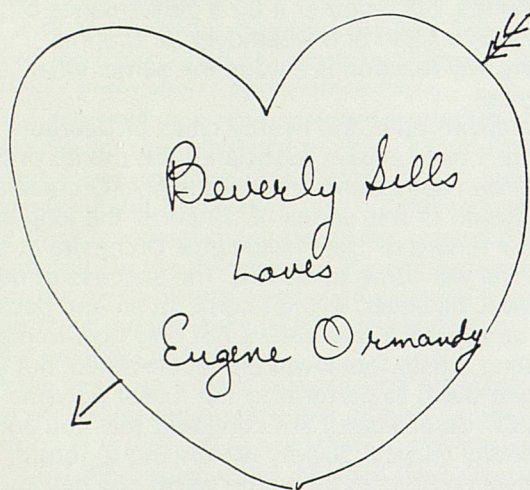
I will think of you all with an extra touch of love on this memorable occasion.

God Bless you!

Birgit Nilsson (1961)



... with the late guest conductor Jindrich Rohan, 1974



... with Beverly Sells, 1974



Dear Gail:

As you all must know, I have a deep feeling of love and gratitude for the many wonderful times I was allowed to enjoy Ann Arbor. The Ann Arbor May Festival is, and has been, an important event in the musical life of America. It has been my privilege, honor, and joy to have participated in nine of these Festivals, the first in 1939. The knowledge, enthusiasm, and dedication to music of the students and faculty, and the care and friendship of your sponsoring organization all contribute to the unique atmosphere at Ann Arbor May Festivals. And to hear Eugene Ormandy and his Philadelphia Orchestra perform was a special, wonderful experience. Playing with those great musicians under his inspired direction has enriched my life as a human being and a musician.

Words fail me to express properly my feelings for Mr. Ormandy, my much-beloved friend of many years. We all know his phenomenal gifts as a conductor. He is what one truly can call a genius, who can draw from an orchestra results which it has been a privilege for me to hear. He has this magical gift as a guest conductor — in Europe, for instance — of making orchestras which were not really first-rate, sound, well, almost like The Philadelphia Orchestra. I am not sure if many people are aware of this, as he is one of the few conductors who concentrated on giving their gifts almost exclusively to his own orchestra.

You see, to find the right words of respect and admiration for all of this would be difficult, even for an experienced and skillful author. I will always think with love and deep gratitude of those days.

Affectionately and devotedly yours,
 Rudolf Serkin (1939, '45,
 '55, '59, '60, '63, '70, '73, '75)

Rudolf Serkin and Van Cliburn, 1970



Dear Eugene:

A special greeting from one you always called "your baby," because you helped "hatch this chicken" from before I was known. Your encouragement on the occasion of your judging of the National Federation of Music Clubs Contest in Baltimore in 1939 helped me more than you know.

One dear and special moment out of the many cherished performances we shared was at the Ann Arbor Festival in 1945. We were all staying at the Michigan Union — my mother was there with me — and one morning there was a knock at the door. I was still in bed but mother, who was up and perking, opened the door. A man standing there said, "I have brought Miss Steber her breakfast." (Actually, I think you said, "Madame est servi.") I recognized your voice and there you stood with a napkin over your arm and holding a tray of breakfast delectables, just like any good head waiter. You were wonderful and I love to think of you with a mischievous smile on your face bringing in my breakfast.

Thank you for the beautiful moments you have given me in my career.

Lovingly,
Eleanor Steber (1945, '52)

I am very pleased to remember so very well the occasions when I have appeared with Eugene Ormandy and the wonderful Philadelphia Orchestra — two times in Ann Arbor during the Festivals when I have been able to come to Michigan. It has been my pleasure and an honor to work with Maestro and his orchestra, and I send my warmest greetings to him at this final Festival appearance.

With all best regards,
Alicia de Larrocha (1970, '79)

My beautiful recollection of the superb Philadelphia Orchestra under the supreme guidance of Maestro Eugene Ormandy at the Ann Arbor May Festival is a very special one — a performance of Verdi's Requiem in which I participated during the Festival in 1943. The inspiration he gave me enabled me to achieve one of the most notable performances of my career in this great work.

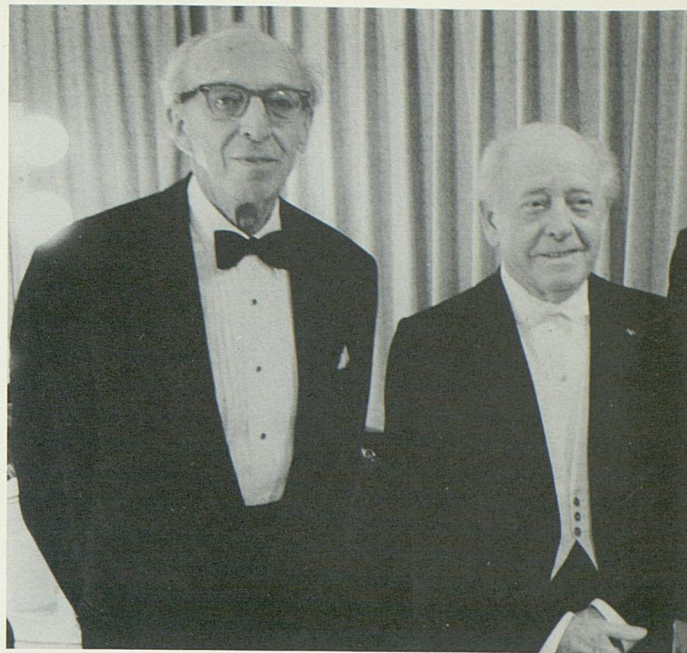
Ormandy's lifetime dedication to making The Philadelphia Orchestra one of America's proudest institutions is to be highly commended — and to have lived in this half-century to be able to enjoy its best and finest achievements is a complete satisfaction. I feel deeply honored to have been asked to express my sincere tribute to Maestro Eugene Ormandy and The Philadelphia Orchestra.

Stella Roman (1943)

To Eugene Ormandy and The Philadelphia Orchestra:

For your enormous artistic contribution, supreme level of musical excellence, and long reign at the Ann Arbor May Festival, I send my utmost respect, admiration, and appreciation.

Sherrill Milnes (1966, '82)



... with Aaron Copland, 1976 Bicentennial Year

I am happy to send my warmest congratulations on your 91st Annual Ann Arbor May Festival. It has always been a great experience to collaborate with the magnificent Philadelphia Orchestra and its extraordinary conductor, Eugene Ormandy. The appearances in the beautiful Ann Arbor surroundings remain among the highlights of my career.

Cordially yours,
Zino Francescatti (1945, '53, '56)

To me, a young artist at the beginning of her career, singing at the Ann Arbor May Festival was a great achievement. I have followed the beautiful programs through the years.

It is with a full heart that I salute our beloved Eugene Ormandy. My close friendship and admiration of this great musician began at this famous Festival. All my affectionate wishes to him.

Devotedly,
Rose Bampton (1936, '44)

How great it is for me to have been associated with The Philadelphia Orchestra and its unsurpassed Music Director, Eugene Ormandy, in so many ways. Both have been the inspiration of my younger years and have set the standard of artistic achievement for generations to come.

Philippe Entremont (1964)

Performing with Eugene Ormandy and The Philadelphia Orchestra was one of the great experiences of my career. As an artist, I will always be grateful for having had the opportunity of collaborating with such a devoted, dedicated musician as Maestro Ormandy and the unique orchestra he conducted for so many years. As a native of Finland, I will always feel indebted to him for all he has done on behalf of Sibelius and other Finnish composers. And, as a human being, I, like most other members of the musical community, will feel his influence for years to come.

With best regards and sincerely,
Martti Talvela (1979)



... with Isaac Stern and U-M President Harold Shapiro, 1980

It is a particular privilege to join with his legion of friends and admirers in saluting Eugene Ormandy. He has been a special friend, colleague, guide, and comrade-in-arms to so many musicians over the years. Many world-famous performers are indebted to him for his steadfast loyalty and unique cooperation. Few conductors, particularly a major figure in his own time, are as warm or thoughtful in collaborating on stage. He is one of the few whose appearance on the podium brings out the best that an orchestra can do, sometimes to its own delightful amazement. His name makes a concert a box-office hit. He has recorded a vast repertoire and helped make The Philadelphia Orchestra a part of every musical home.

For me, Eugene Ormandy has been an integral part of my career since I first began. We have made music together in Philadelphia and Ann Arbor, as well as in Paris, London, Tokyo, Zurich, and countless other places in between. The bulk of my recording life of major concerti has been with Eugene Ormandy and his magnificent orchestra.

Most of all, through the years he has not only been a great musician in performance, but a close friend. I salute him for a lifetime of extraordinary accomplishments.

Isaac Stern (1947, '63, '73, '80)

In this era of "prima donna" conductors, Eugene Ormandy will always stand out in my mind as the most un-temperamental, un-demanding, cooperative, funny, supremely talented, and delicious conductor with whom I have ever worked. Creating *Die Fledermaus* at the Metropolitan with Maestro Ormandy was always a mutually exciting endeavor. Whatever one would suggest as an artist, he would always say, "Let's try it." He never imposed his views, but always *suggested*, and his suggestions were usually brilliant. I shall always be grateful to him for enriching my musical life.

Patrice Munsel (1952)

Dear Maestro Ormandy:

As one of the many young singers whom you helped along the way, by allowing them to sing with the mighty Philadelphia Orchestra under your direction, I thank you with all my heart. Most great conductors hire well-established, box-office attractions as soloists. However, you have always shown an interest in young artists who show promise by presenting them to the public and to the critics. This stamp of approval by you has launched many a career, including my own.

Now that I have been appointed Chairwoman of the Canada Council in Canada, I hope to encourage other illustrious musicians to follow in your great footsteps.

With much love and admiration,

Maureen Forrester (1965)

When I think back on my years at The University of Michigan as Director of Orchestras, certainly one of the most thrilling experiences there was the annual visit of The Philadelphia Orchestra and Maestro Ormandy at the May Festival. Because of these years of great opportunity as a listener, you can just imagine what it meant to me to come back to Ann Arbor as Guest Conductor of The Philadelphia Orchestra during the 1983 May Festival.

On this special occasion I, too, would like to join in the celebration and thank The Philadelphia Orchestra and Maestro Ormandy for all their unforgettable, beautiful music-making during their visits to Ann Arbor. I would also like to express to The Philadelphia Orchestra my most sincere gratitude and the privilege which I have so strongly felt on the occasions when I have had the honor to make music with them.

Most sincerely,
Theo Alcantara (1983)

My heart and treasured memories are with you, dear Maestro Ormandy, and to the great Philadelphia Orchestra, during my appearances at the Ann Arbor May Festival. I deeply regret I cannot be with you all in person on this occasion. However, I am with you in spirit today and always as you continue in the splendid tradition which has brought joy to a half-century of music-lovers throughout the world.

Bidú Sayão (1944, '46, '48)

Congratulations to the super-orchestra and its super-conductor, Eugene Ormandy!

Jerome Hines (1962, '77)

It gives me great pleasure to salute Maestro Eugene Ormandy and the magnificent Philadelphia Orchestra. It was the presence of The Philadelphia Orchestra and Maestro Ormandy which brought the annual Ann Arbor May Festival its high prestige in the world of music. I am very proud that I was guest artist with the Orchestra at the Festival on two occasions and cherish the memories of those performances.

Rudolf Firkusny (1953, '80)

It gives me great pleasure to be able to write a few words about Eugene Ormandy and The Philadelphia Orchestra.

I'll never forget my first performance with them — it was the "Tzigane" by Ravel and we played it at the Academy of Music in Philadelphia. For me, it was a dream come true — I had listened to Ormandy and the Philadelphians in Carnegie Hall many times and that magnificent Philadelphia Orchestra sound was always in my ears as an example of what an orchestra should sound like. *This* time, I was making music with this fabulous orchestra and with a conductor whose ability to accompany is peerless.

From that first experience and throughout the years, playing with Ormandy and The Philadelphia Orchestra has been the highlight of my season. I remember every concert I've played with them with great pleasure, including the one that we did together at the Ann Arbor May Festival in 1970.

I add my enthusiastic voice to the many who salute Maestro Ormandy and The Philadelphia Orchestra.

Itzhak Perlman (1970)

Very few, if any, festivals can pride themselves with a history of 91 consecutive and glorious years of such high artistic achievements as the Ann Arbor May Festival. It was The Philadelphia Orchestra and their Maestro, Eugene Ormandy, who provided and shared that glory for more than half of all these years.

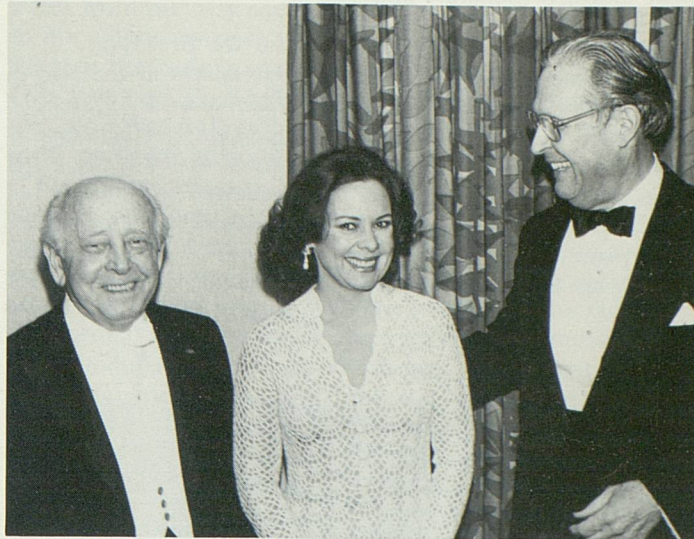
I was pleased to participate in the May Festival on several occasions and wish to join many of my colleagues in their best wishes to the Philadelphians and their illustrious Maestro, Eugene Ormandy.

Gyorgy Sandor (1958, '62, '66, '81)



... with Gyorgy Sandor, 1981

... with Judith Blegen, 1981



Dear Maestro Ormandy:

I treasure the occasion of celebrating your long career of appearances with your marvelous Philadelphia Orchestra at the May Festival in Ann Arbor, with a special feeling in my heart. Not only did you give me my first chance to sing with one of the most wonderful orchestras in the world (as a young girl winning the student auditions in Philadelphia), but on several occasions since then. One of the most fun was being at the May Festival to sing not only Mozart's "Exsultate, Jubilate," but also the three vocalises by Rachmaninoff, Ravel, and Stravinsky.

It is always such an honor and pleasure to sing with you and I wish you every happiness and good health for many years to come.

*Most sincerely,
Judith Blegen (1981)*

I remember Ann Arbor very well! It is a great musical institution! I have even more admiration for Mr. Eugene Ormandy! I did Fledermaus with him in English in New York at the Met, also Salome in Philadelphia. He is such a magnificent musician, with so much competence and imagination. I like him very much as a conductor, and send him my warmest greetings.

At 70 years old, I am well and remember America with so much pleasure. I wish you much success with this Festival, and especially the celebration for Mr. Ormandy. I send my best wishes.

Ljuba Welitsch (1950)

Dear Maestro Ormandy:

In leading The Philadelphia Orchestra you have brought pleasure to millions of people and, along the way, have inspired people, like myself, who have chosen to allow music to dominate their life. As one who has been touched by your spirit, leadership, and professionalism, I wish to convey my gratitude and respect.

With all good wishes on the occasion of this Ann Arbor-University Musical Society celebration.

*Warmest regards,
Ara Berberian (1953, '61)*

Dear Maestro Ormandy and The Philadelphia Orchestra:

It was my great pleasure to appear for the first time with the distinguished Philadelphia Orchestra at the May Festival in 1982, participating in Mendelssohn's *Elijah*. I again have the honor of participating in the performance of the Mahler Second Symphony in April of 1984. My congratulations to you and to the Orchestra on your great contribution of enhancing the musical and cultural life in Ann Arbor for so many years.

With my fondest admiration and regards,

Louise Russell (1982, '84)

... with Martina Arroyo, 1977



Dear Gail:

Thank you so much for the great honor you have bestowed on me by asking me to make a contribution for the special Souvenir Program Book for the 1984 May Festival.

It has been such a wonderful experience for me to have worked with one of the greatest orchestras in the world and to have been able to make some contribution to the future audiences of America. The Philadelphia Orchestra and Mr. Ormandy have combined to make the festival in Ann Arbor that I participated in one of the highlights of my career.

My very best wishes to you all for the 1984 May Festival.

Love,
Martina Arroyo (1977)

Maestro Eugene Ormandy, The Philadelphia Orchestra, and the Ann Arbor May Festival are synonymous. How could there be one without the other, at least for one generation?

After leading the Orchestra at the Ann Arbor May Festival for almost 50 years, and with his equally long, distinguished career as Music Director of The Philadelphia Orchestra, Eugene Ormandy is truly a national treasure. The Orchestra is another national treasure, and I well remember the privilege, honor, and joys of working with both of them at the May Festival. These moments will always be among the cherished highlights of my own career.

To dear Gene and the wonderful Philadelphia Orchestra, I salute you both with my heartiest congratulations and thanks for many glorious performances of beautiful music!

Robert Merrill (1957)

The Philadelphia Orchestra at the May Festival in Ann Arbor has been an inspiring musical highlight for almost half a century. I have had the privilege to be part of this event through many unforgettable concerts, and I always felt the particular excitement and the gratitude for the marvelous musical experience. I am sure all will remember this legendary orchestral sound, guided by the genius of their conductor, Maestro Eugene Ormandy... the greatest example of what inspired leadership can produce to reach greatness. The legacy of the Philadelphians is of such excellence that it will remain an outstanding example of musical history forever.

Aldo Ceccato (1981, '82, '84)

Performing with Maestro Ormandy was most exciting. Arias I had sung many times were made fresh again. He would take sections and bring into them new life, and with warmth and understanding. And, of course, the Orchestra was the greatest under his many years as their conductor!

I send affectionate greetings,

Helen Jepson (1939)

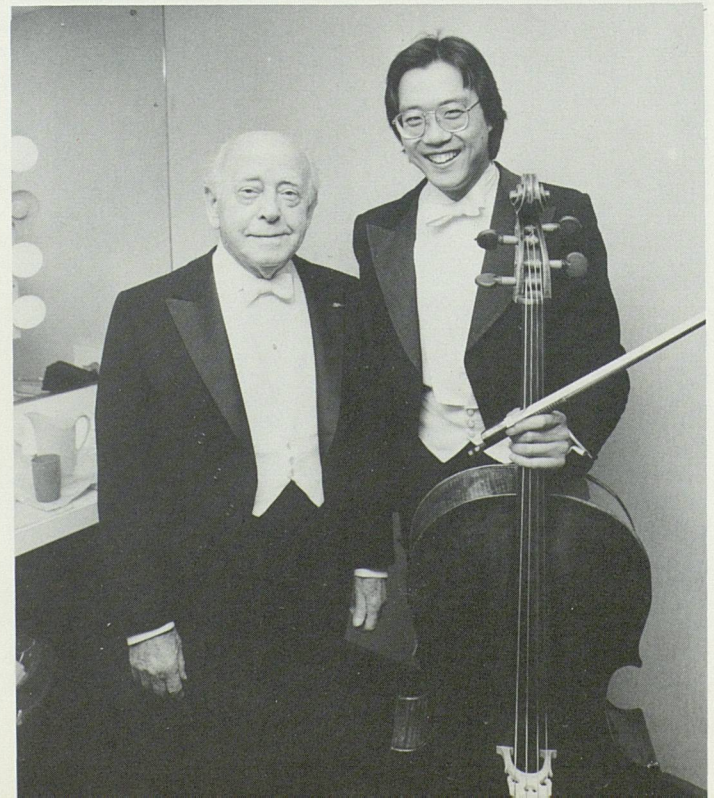
To Maestro Ormandy and the Philadelphians:

The Ann Arbor May Festival 1984, marking the last appearance of The Philadelphia Orchestra and Maestro Ormandy after almost fifty years of uninterrupted participation, evokes in me nothing but the highest praise for this wonderful orchestra and great conductor. They have brought their artistic excellence to this fine Festival for so long, and the importance of their contributions to the American musical culture are enormous and beyond proper evaluation. I feel happy and honored having had the opportunity to participate in this Festival.

I heartily salute Maestro Ormandy and the Philadelphians!

Stanislaw Skrowaczewski (1980)

... with Yo-Yo Ma, 1982



It is, of course, a great pleasure to join in this salute to Maestro Ormandy and The Philadelphia Orchestra. It was a great honor for me to appear as guest soloist with this remarkable orchestra which bears the creative imprint of its remarkable Maestro. It was also a thrill to hear the other concerts and be a part of one of the most inspiring musical experiences in the United States.

Carlos Montoya (1983)

Eugene Ormandy and William Smith



It is very difficult to express one's feelings at the end of so memorable an association as we have had with Ann Arbor and the May Festival. But for the very reason that it has been memorable, I can share my sense of gratitude to Ann Arbor, its sponsors, and its audiences.

I first came with the Orchestra in 1951, longer ago than I really choose to recall. But the warmth and friendship that was extended to me became a very cherished part of my life, and made each spring the time when my thoughts turned to May Festival.

In those days, the Orchestra arrived on Thursday and we had four rehearsals and presented six concerts in four days!! And yet there was time for innumerable parties (official and otherwise) and the forging of firm friendships that time and (sadly) death can never destroy.

When I conduct THE VICTORS on the last concert that we shall play in Ann Arbor, it will celebrate the victory of memory and friendship over time and partings.

William Smith

(The Philadelphia Orchestra, Associate Conductor)

After reading the many letters in the preceding pages, a letter from me may seem redundant. I do, however, want to document my personal feelings of great disappointment at the ending of this long association with Eugene Ormandy and The Philadelphia Orchestra. We all hold the hope that future circumstances might allow this great orchestra to someday return to Ann Arbor.

For me to reflect on the years I have been so intimately connected with The Philadelphia Orchestra, I go back to my first encounter in 1938 as a University student singing in the Choral Union. I was also an avid bassoonist who was thrilled with the music and the close ties formed with the musicians. I especially remember Sol Schoenbach, their bassoonist, who was a most engaging friend and teacher. To count the Orchestra's number of concerts in Ann Arbor and the many great artists performing with the Orchestra is not enough. It is the spirit of this kind of association that is of the essence and is eternal. My business associations with the management over the past 28 years have been most pleasant; I have always received the highest respect and cooperation from all.

The one constant thread throughout the years has been Eugene Ormandy. It has been fascinating and instructive to discuss artists and repertoire, rehearsals, and the myriad of details with which he always involved himself in each year of preparation. He is one who anticipated your questions, and his answers were succinct, astute, and always given in a cooperative manner. Both Mr. Ormandy and his endearing wife Gretel extended themselves in their congenial hospitality wherever we met. Our paths have crossed in some intriguing places, and I treasure the memories.

As I write this, it has just become certain that the Maestro's anticipated 150th concert in Ann Arbor will not take place in this Festival. I am personally grateful for the many wonderful and inspiring concerts he has led here, for his including our University Choral Union in his programs on several occasions, and the legacy he leaves to us all.

Gail W. Rector

(1940 U-M graduate; University Musical Society Administrator 1957-1968, President 1968-present)

Greetings to Maestro Ormandy! I have many fond memories of our appearing together both in America and abroad. I am most grateful that he embraced my talent while I was very young, and greatly influenced my artistic growth.

All the best to you, dear Gene,

William Warfield (1954, '55, '61)

A New Season of International Presentations 1984-85

Choral Union Series	CHICAGO SYMPHONY ORCHESTRA, RAYMOND LEPPARD, <i>Conductor</i> ... Sat. Sept. 22 CLEVELAND ORCHESTRA, CHRISTOPH VON DOHNÁNYI, <i>Conductor</i> ... Wed. Oct. 10 ATLANTA SYMPHONY ORCHESTRA, ROBERT SHAW, <i>Conductor</i> Sun. Oct. 21 LEIPZIG GEWANDHAUS ORCHESTRA, KURT MASUR, <i>Conductor</i> Thurs. Nov. 8 JUDITH BLEGEN, <i>Soprano</i> , and HÅKAN HAGEGÅRD, <i>Baritone</i> Sat. Nov. 17 VLADIMIR ASHKENAZY, <i>Pianist</i> Tues. Jan. 15 PRAGUE SYMPHONY ORCHESTRA, FESTIVAL CHORUS AND SOLOISTS, JIRI BELOHLAVEK, <i>Conductor</i> Sat. Feb. 2 ROYAL PHILHARMONIC ORCHESTRA, YEHUDI MENUHIN, <i>Conductor</i> .. Tues. Feb. 19 NATIONAL SYMPHONY ORCHESTRA, MSTISLAV ROSTROPOVICH, <i>Conductor</i> Wed. Mar. 20 SHERRILL MILNES, <i>Baritone</i> Fri. Mar. 29
Choice Series	WESTERN OPERA THEATER, ROSSINI'S <i>La Cenerentola</i> Sat. Oct. 6 ROYAL WINNIPEG BALLET, Sat. & Sun. Oct. 27 & 28 AMERICAN BALLET THEATER II Sun. Nov. 18 BALLETPA USA Sun. Jan. 27 THE FELD BALLET Fri. & Sat. Feb. 8-9
Chamber Arts Series	GUARNERI STRING QUARTET Wed. Oct. 17 THE MASTERPLAYERS Sun. Nov. 4 KUIJKEN QUARTET Tues. Nov. 13 ROMANIAN NATIONAL CHOIR Sun. Nov. 18 MUSIC FROM MARLBORO Wed. Jan. 23 GUARNERI STRING QUARTET Sun. Feb. 10 I FIAMMINGHI Fri. Mar. 8 POLISH CHAMBER ORCHESTRA Thurs. Apr. 18
Debut & Encore Recital Series	IVO POGORELICH, <i>Pianist</i> Tues. Oct. 30 VIKTORIA MULLOVA, <i>Violinist</i> Sat. Nov. 10 KATIA AND MARIELLE LABÈQUE, <i>Duo-pianists</i> Sun. Feb. 17 PAUL BADURA-SKODA, <i>Pianist</i> Sun. Mar. 10
Special Single Concerts	HOUSTON BALLET Sat. & Sun. Sept. 29 & 30 JAMES GALWAY, <i>Flutist</i> Sat. Oct. 20 PITTSBURGH BALLET THEATER, TCHAIKOVSKY'S <i>Nutcracker</i> ... Fri.-Sun. Dec. 14-16 NEW YORK CITY OPERA NATIONAL COMPANY, VERDI'S <i>Rigoletto</i> ... Tues. Mar. 5
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Handel's <i>Messiah</i> Fri.-Sun. Nov. 30-Dec. 2	
May Festival — The Pittsburgh Symphony and André Previn, <i>Conductor</i> Wed.-Sat. May 1-4	
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New Brochure available — free upon request

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We invite you to join the many concertgoers listed in these pages, adding your share to this vital support organization. Membership includes the chance to order tickets before public sale, invitations to rehearsals and, in some categories, receptions and suppers with performing artists.

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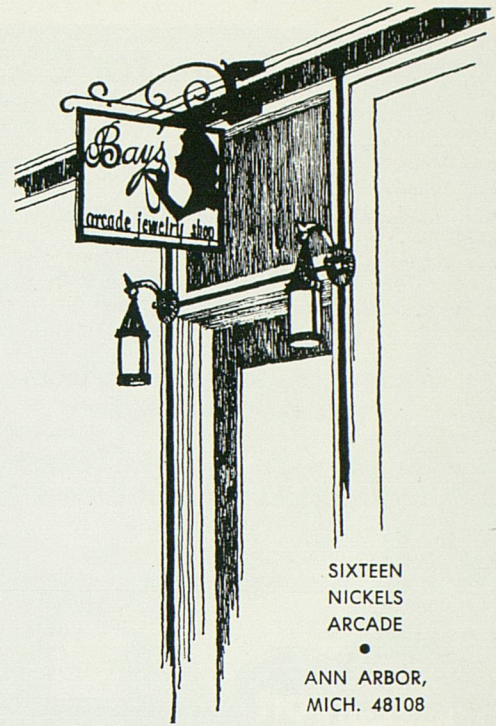
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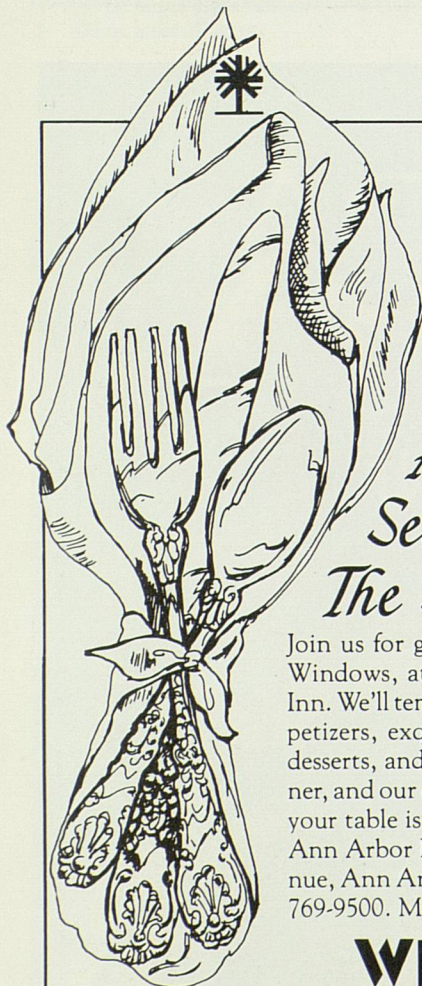
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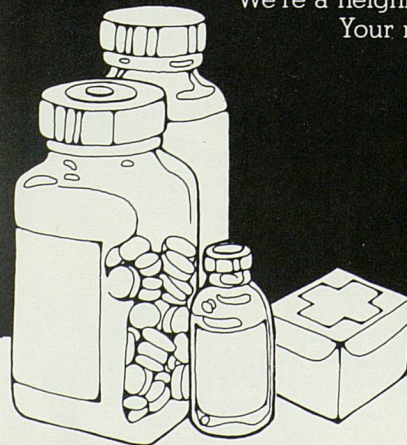
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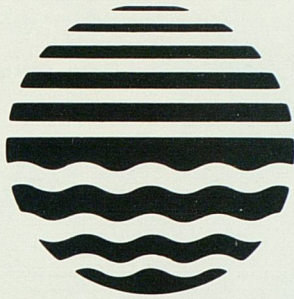


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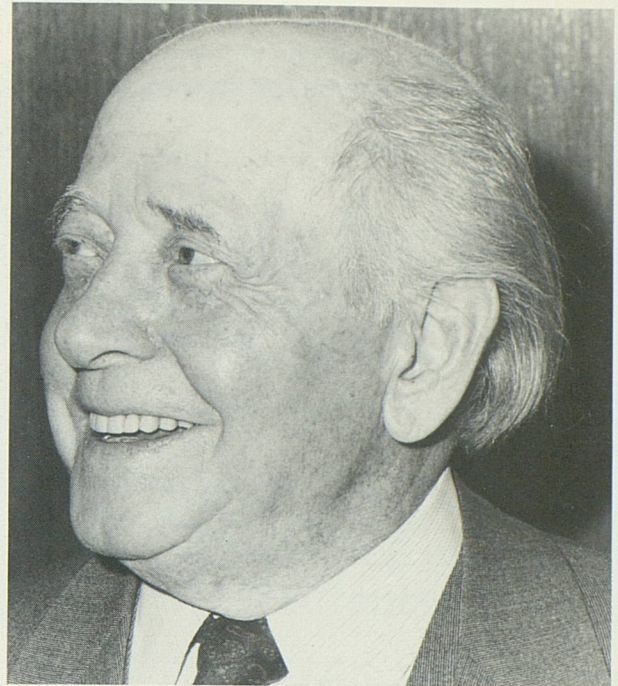
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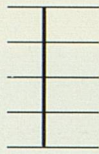
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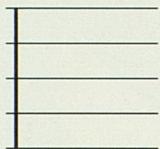
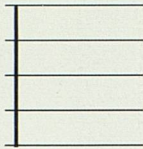
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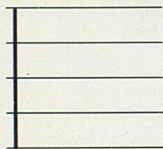
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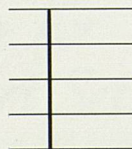


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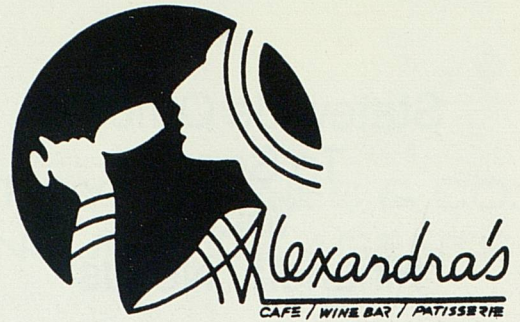


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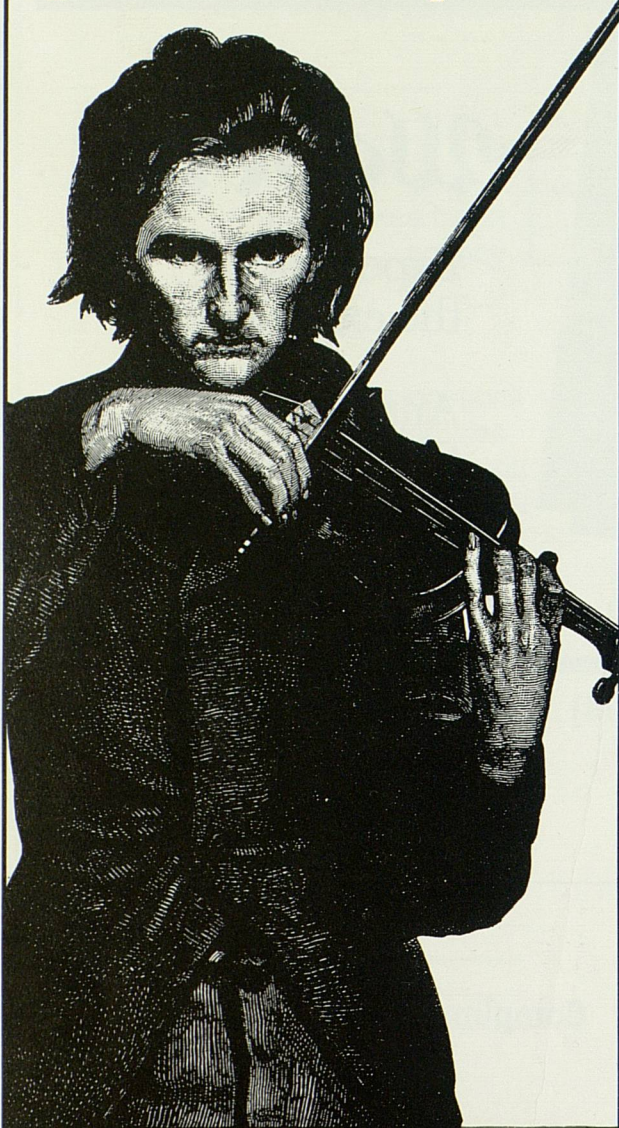
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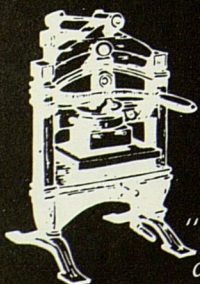
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Suggested reading: "Bells and Man," a newly-published book by Percival Price, Professor Emeritus of Campanology and former University Carillonneur — an entertaining and anecdotal account of bells and their role in human society, exploring the religious and secular uses of bells in the major civilizations of the world, extensively illustrated.