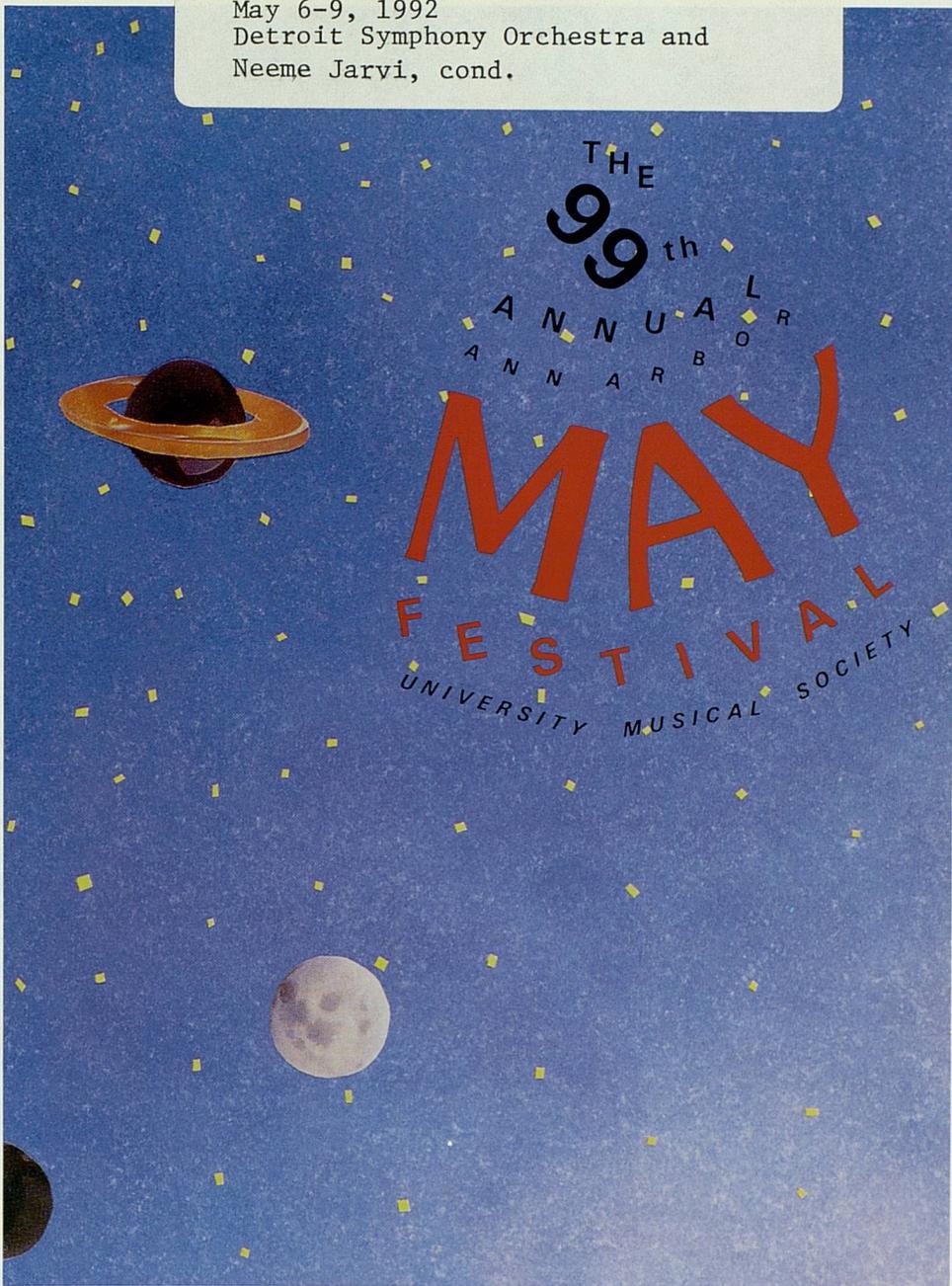
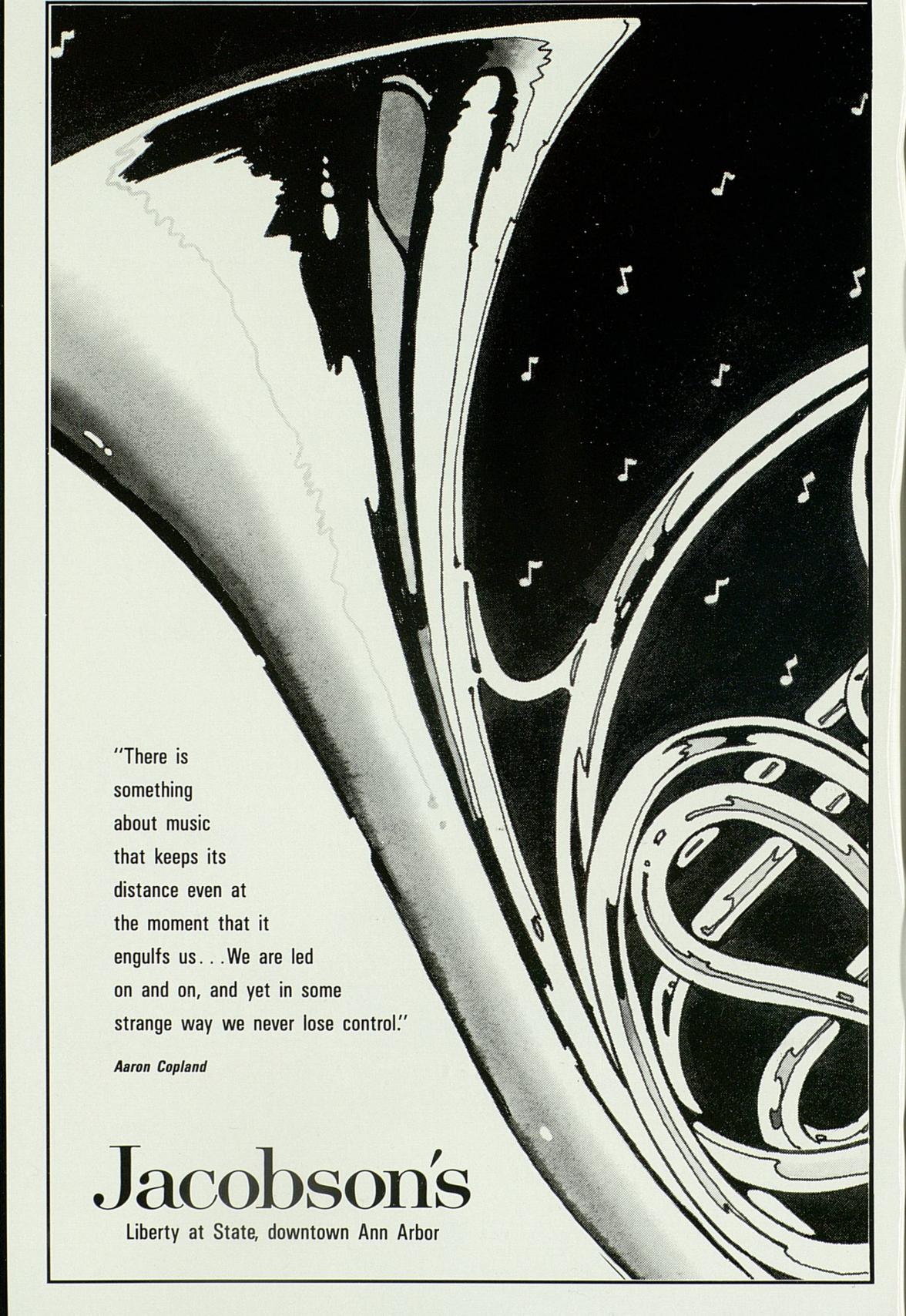


99th Annual May Festival  
May 6-9, 1992  
Detroit Symphony Orchestra and  
Neeme Jarvi, cond.

A blue background with a starry space theme. It features a ringed planet (Saturn) on the left, a full moon at the bottom center, and a dark planet on the bottom left. Numerous small yellow squares are scattered across the blue field, representing stars. The text is arranged in a curved, arc-like pattern.

THE  
99<sup>th</sup>  
ANNUNAL  
ANNARBOR  
MAY  
FESTIVAL  
UNIVERSITY MUSICAL SOCIETY



"There is something about music that keeps its distance even at the moment that it engulfs us. . . We are led on and on, and yet in some strange way we never lose control."

*Aaron Copland*

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# The 99th Annual **MAY** F e s t i v a l

Ann Arbor

## **Greetings!**

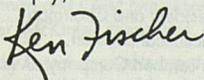
Greetings, and welcome to this 99th Annual Ann Arbor May Festival.

As we are closing in on a century of May Festivals, I am especially pleased to renew our relationship with the Detroit Symphony Orchestra, which has graced our stages for 63 prior appearances and serves these four nights for the first time as the May Festival resident orchestra.

This union of two of Michigan's cultural treasures is most appropriate as this Festival marks the 175th anniversary of the founding of the University of Michigan in Detroit.

Combining the long histories of the Musical Society and the Detroit Symphony Orchestra represents 188 years of wonderful music-making that has filled concert halls throughout Southeastern Michigan. This 99th May Festival adds to the enriching musical life here and invites us to settle in and enjoy the exhilaration music provides.

Enjoy,



Kenneth C. Fischer  
Executive Director  
University Musical Society  
of the University of Michigan

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Please retain this program book to bring with you each night you attend the festival.

Thanks to the Galliard Brass for their music-making throughout the May Festival.

Posters depicting the colorful and unique May Festival design are available for sale in the lobby throughout the May Festival.

Thanks to Ann Arbor artist Jacqueline Hoats for the May Festival poster design.

University Musical Society  
of the University of Michigan  
Burton Memorial Tower  
Ann Arbor Michigan 48109-1270

# A Salute To Our Corporate Angels . . .

## Thank You Corporate Underwriters

On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their corporate underwriting reflects their position as leaders in the Southeastern Michigan business community.

Their generous support provides a solid base from which we are better able to present outstanding performances for the varied audiences of this part of the state.

**Kenneth Fischer**  
Executive Director  
University Musical Society



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"Our support of the University Musical Society is based on the belief that the quality of the arts in the community reflects the quality of life in that community."

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"We are proud to help sponsor this major cultural event in our community which perpetuates the wonderful May Festival tradition."

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"The Ann Arbor area is most fortunate to have the most enjoyable and outstanding musical entertainment made available by the efforts of the University Musical Society. We are very fortunate and I am happy to do my part to keep this activity alive."

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"Excellence in the arts is a special interest of the Dayton Hudson Corporation and its family of companies — Hudson's, Menyn's, and Target. We are pleased to recognize, through a special grant, three arts organizations which received the 1991 Concerned Citizens for the Arts in Michigan Governor's Arts Awards. I congratulate the University Musical Society staff, board of directors, and volunteers for their commitment to excellence and for programming that involves the Southeast Michigan community."

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"As a locally-based corporation, Manufacturers is proud to help support the University Musical Society and the arts in this community. The performing arts enrich all of our lives and bring us together in a spirit of celebration."

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*"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."*



**Eugene A. Miller**  
Chairman, President and CEO  
Comerica Incorporated

*"Comerica Incorporated and its management subsidiary, Comerica Capital Management, are delighted to be a part of the proud tradition represented by the University Musical Society."*



**Ronald Weiser**  
Chairman and Chief Executive  
Officer, McKinley Associates, Inc.

*"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."*



**Patrick B. Long**  
Chairman, KMS Industries, Inc.

*"KMS Industries is a proud sponsor of the University Musical Society."*



**Sue S. Lee, President**  
Regency Travel Agency, Inc.

*"It is our pleasure to work with such an outstanding organization as the Musical Society at the University of Michigan."*



**Harold A. Poling**  
Chairman, Chief Executive Officer  
Ford Motor Company

*"Ford Motor Company is proud of its long-standing association with the University Musical Society. The Society is a vital part of our artistic community, each year attracting outstanding orchestras and performers from throughout the world to our area. The Society's international musical, dance and choral programming is recognized for quality, creativity and excellence through the United States and Canada."*



**Mark K. Rosenfeld**  
President, Jacobson Stores Inc.

*"We are pleased to share a pleasant relationship with the University Musical Society. Business and the arts have a natural affinity for community commitment."*



**Roy E. Weber**  
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and Chief Executive Officer  
Great Lakes Bancorp

*"As long-standing members of the Ann Arbor community, Great Lakes Bancorp and the University Musical Society, share tradition and pride in performance. We're pleased to continue our long association with UMS and our support of Ann Arbor's fine arts showcase."*



**Iva M. Wilson**  
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*"Philips Display Components Company is proud to support the University Musical Society and the artistic value it adds to the community."*





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## Ticket Services

### Phone Orders and Information:

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Burton Memorial Tower  
Ann Arbor, MI 48109-1270  
on the University of Michigan campus

**(313) 764-2538**

### Summer Hours

Weekdays 10 a.m. to 5 p.m.

### Phone Orders Only with Visa or MasterCard

(313) 763-TKTS

Monday-Saturday 8 a.m. to 9 p.m.  
Sunday 8 a.m. to 6:30 p.m.

There is a \$3 postage/handling charge for all orders.

### Fax Orders

(313) 747-1171

### Visit Our Box Office in Person

At our Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before performance time.

### Summer Hours

Weekdays 10 a.m. to 5 p.m.

### Gift Certificates

Tickets make great gifts for any occasion. The Musical Society offers gift certificates available in any amount.

### Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time. You will be given a receipt for an income tax deduction as refunds are not available. Please call (313) 764-2538, 10 a.m. to 6 p.m. Monday-Friday, 10 a.m. to 1 p.m. Saturday, and 90 minutes before concert time.

A free brochure with complete information is available upon request.



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## College Work-Study

The University Musical Society is pleased to participate in the College Work-Study program, offering students the opportunity to learn about arts management by assisting in the UMS offices for a few hours each week. We would like to recognize the following students who have worked for the Musical Society during the 1991/92 concert season:

Kim Coggan, Vivian Garcia, Julie Mansell,  
Jamie O'Connell, Jason Smigell, April Smith,  
Claudette Snyder, Jonathan Whitney

If you are a student who receives work-study funding and is interested in working for the University Musical Society, please call 764-6199 or 747-1175.

Additional assistance from volunteers Phil Guire and Patti Szasz is appreciated.

# Concert Guidelines

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

## Starting Time for Concerts

The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

## Children

We welcome children, but very young children can be disruptive to a performance. Children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

## Of Coughs and Decibels

Reprinted from programs in London's Royal Festival Hall: "During a recent test in the hall, a note played *mezzo forte* on the horn measured approximately 65 decibels of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*."

Please take advantage of Warner Lambert's generosity in providing Halls Cough Tablets in the lobby prior to and during intermissions of concerts.

## A Modern Distraction

With the advent of the electronic beeping and chiming digital watches, both audience members and performing artists will appreciate these being turned off or suppressed during performances.

## Cameras and Recorders

Cameras and recording devices are strictly prohibited in the auditoria.

## Odds and Ends

A silent auditorium with an expectant and sensitive audience creates the setting for an enriching musical experience. To that desired end, performers and patrons alike will benefit from the absence of talking, loud whispers, rustling of program pages, foot tapping, large hats (that obscure a view of the stage), and strong perfume or cologne (to which some are allergic).

# "Silent Nights"

The Warner Lambert Company is providing complimentary cough tablets to patrons plagued with colds and allergies. Three flavors of Halls Cough Suppressant Tablets are available in dispensers in the lobbies. This is offered as part of Halls' "Silent Nights At The Symphony" program, which is conducted during the fall and winter seasons for more than 30 symphonies nationwide.

Thanks to Ford Motor Company for the use of a 1992 Lincoln Town Car to provide transportation for visiting artists.

The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

The activities of the University Musical Society are supported by the Michigan Council for Arts and Cultural Affairs and the National Endowment for the Arts.

# Advertising in the Book

The University Musical Society thanks the advertisers appearing in these pages for their support of this 1992 Annual May Festival Program Book. This advertising support has allowed for an expanded format including photographs, detailed program notes and stories, and information about the many programs the Musical Society offers. The UMS hopes you will make use of the products and services advertised. When you do, please mention that you saw their advertisements in the UMS program book.

If you are interested in placing an advertisement within these pages, please call the UMS Advertising Coordinator (313) 764-6199.

Advertising space may also be reserved for the 1992/93 Season program book; camera-ready artwork is due Saturday, August 29, 1992. Detailed information will be available in June.

## University Musical Society of the University of Michigan

What began in the spring of 1879 as a club dedicated to the study and performance of choruses from Handel's *Messiah* soon became known as "The Choral Union" and gave its first concert in December 1879. This led to the formation of the University Musical Society in February 1880, and the newly formed chorus became an integral part of seasons to come. Today, the Choral Union refers not only to the devoted group of university and community singers who annually perform the well-loved December performances of *Messiah*, but to the Musical Society's acclaimed ten-concert series in Hill Auditorium featuring the world's finest orchestras and recitalists. It is this series, along with the eight-concert Chamber Arts series in Rackham Auditorium and the Choice Series of events that includes dance, opera, popular, and ethnic performances in Power Center and other venues, that ranks the University Musical Society among the finest performing arts presenters in the nation, including Carnegie Hall, Lincoln Center, Boston Celebrity Series, and the Washington Performing Arts Society at the Kennedy Center.

The Musical Society has flourished these 113 seasons with the support of a generous music-loving community, which has gathered in three world-class halls to experience the artistry of performers such as Leonard Bernstein, Vienna Philharmonic Orchestra, Martha Graham, Igor Stravinsky, Enrico Caruso, Jessye Norman, James Levine, Elisabeth Schwarzkopf, Alvin Ailey, Philadelphia Orchestra, Arthur Rubinstein, Eugene Ormandy, Herbert von Karajan, Metropolitan Opera Orchestra, Budapest String Quartet, Jean-Pierre Rampal, Benny Goodman, Andrés Segovia, Fritz Kreisler, Juilliard String Quartet, and New York Philharmonic.

The Musical Society is committed to preserving its finest traditions and building upon them. With new series offerings, programs for young people, group sales, educational endeavors, special projects and festivals, radio programs, collaborative projects, and the commissioning of new works, the Musical Society looks forward to carrying its tradition of excellence in performing arts presentation into the next century.

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# General Information

University Musical Society  
Hill Auditorium Directory and  
Information

## Coat Rooms

Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

## Drinking Fountains

Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

## Handicapped Facilities

All auditoria now have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

## Lost and Found

Call the Musical Society Box Office at (313) 764-2538.

## Parking

Parking is available in the Thayer and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free reserved parking is available to Encore members at the Guarantor, Leader, Concertmaster, and Bravo Society levels.

## Public Telephones

A wheelchair-accessible public telephone is located at the west side of the outer lobby.

## Restrooms

Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

## Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

## Tours

Guided tours of the auditorium are available to groups by advance appointment only. Call (313) 763-3100 for details.

## UMS/Encore Information Table

A wealth of information about events, the UMS, restaurants, etc. is available at the information table in the lobby of each auditorium. Volunteers and UMS staff can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.

## Hill Auditorium

Since its completion in 1913, Hill Auditorium has been home to hundreds of University Musical Society concerts. In fact, it was the 20th Annual Ann Arbor May Festival that inaugurated the hall. Designed by architect Albert Kahn and acoustical engineer Hugh Tallant, Hill Auditorium has been established as a world renowned performance space. Every word spoken from the stage can be heard unamplified from virtually every part of the hall, making it a favorite of performers and concertgoers throughout the world. Flutist James Galway has referred to Hill Auditorium as the place where he most enjoys performing.

Former U-M regent Arthur Hill saw the need at the University for a suitable auditorium for holding lectures, concerts, and other university gatherings, and, with his bequest of \$200,000, construction of the 4,169-seat hall commenced. Charles Sink, then UMS president, raised an additional \$150,000.

Upon entering the hall, concertgoers are greeted by the gilded organ pipes of the Frieze Memorial Organ above the stage. The University Musical Society brought this organ in 1894 from the Chicago Columbian Exposition for the first May Festival and installed it in old University Hall (which stood behind the present Angell Hall). The organ was moved to Hill Auditorium for the 1913 May Festival. Over the decades, the organ pipes have undergone many changes of appearance, but were restored to their original stenciling, coloring, and layout in 1986.

The UMS celebrated the 75th anniversary of Hill Auditorium in a gala performance on October 29, 1988 featuring the Vienna Philharmonic with conductor Leonard Bernstein celebrating his 70th birthday.

# Detroit Symphony Orchestra

The 100 members of the Detroit Symphony Orchestra are heard live by over 350,000 people annually, performing year-round concerts that include 24 weeks of classical subscription concerts, the Pops Series, the annual Christmas Festival — featuring *The Nutcracker Ballet* at the Fox Theatre, *The Detroit News Young People's Concerts*, a summer season at the Meadow Brook Music Festival, and annual tours throughout the state of Michigan. Among the educational and community activities the Orchestra offers are free summer concerts in Detroit metropolitan parks, a free Educational Concert Series, Detroit Symphony Civic Orchestra concerts, a Docent and Ticket Distribution Program for high school students, the DSO Fellowship Program, and the annual Unisys African-American Composers Forum and Symposium.

In September of 1990, internationally acclaimed conductor Neeme Järvi became the eleventh music Director of the Detroit Symphony Orchestra. Born in Tallinn, Estonia, Mr. Järvi is one of today's most recorded conductors. With the signing of a two-year, five-disc recording contract with Chandos Records, Mr. Järvi and the DSO released their first compact disc in June of 1991. This critically acclaimed disc of works by American composers is available on five continents and was on the

*Billboard* magazine Top Classical Albums chart for over 13 weeks. The second disc, containing French works, was released in November, and the latest release, including Ives' *Symphony No. 1* and Barber's *Three Essays for Orchestra*, is now available, and has been nationally recognized for being Neeme Järvi's 100th release for Chandos. The Orchestra's distinguished history of recording includes award-winning discs on the Chandos, London, Columbia, RCA, and Mercury Records labels.

The DSO continues its long history of national radio broadcasts, which includes participation in the first complete symphonic radio broadcast in 1922. That same year it became the first official radio broadcast orchestra in the nation. The DSO could be heard this season on more than 390 radio stations nationwide. On October 11, 1992, Neeme Järvi and the DSO will give a special concert commemorating the 500th anniversary of the Discovery of America with a live performance that will be broadcast live in Europe on the national radio networks in over 30 countries. It is expected that more than 20 million people will hear this performance.

The Detroit Symphony Orchestra gave its first Ann Arbor concert in 1919, and the ensemble now returns for its first May Festival residency. During the decades between these two events have been many other performances, totaling 67 concerts for the Musical Society at the completion of this 99th May Festival.



# Detroit Symphony Orchestra

## First Violins

Emmanuelle Boisvert  
*Concertmaster*  
Katherine Tuck Chair  
John Hughes  
*Associate Concertmaster*  
Joseph Goldman  
*Assistant Concertmaster*  
Walker L. Giesler/Detroit  
Edison Foundation Chair  
Beatriz Budinszky\*  
Marguerite Deslippe\*  
Derek Francis  
Alan Gerstel  
Elias Friedenzohn\*  
Malvern Kaufman\*  
Laurie Landers\*  
Richard Margitza\*  
Bogos Mortchikian\*  
Linda Snedden-Smith\*  
Ann Strubler\*  
LeAnn Toth\*  
Margaret Tundo\*

## Second Violins

Geoffrey Applegate+  
Felix Resnick++  
Alvin Score  
Lillian Fenstermacher  
Ronald Fischer\*  
Lenore Sjöberg\*  
Walter Maddox  
Roy Bengtsson\*  
Thomas Downs  
Yien Hung\*  
Robert Murphy\*  
Bruce Smith\*  
Adam Stepniewski\*  
Joseph Striplin\*  
James Waring\*

## Violas

Alexander Mishnaevski+  
James VanValkenburg++  
Philip Parbe  
LeRoy Fenstermacher  
Hart Hollman  
Walter Evich  
Gary Schnerer  
Catherine Compton  
David Ireland  
Glenn Mellow  
Darryl Jeffers  
John Madison##

## NEEME JÄRVI, Music Director

*Music directorship endowed by the Kresge Foundation*

## LESLIE B. DUNNER

*Associate Conductor*

## ERICH KUNZEL

*Pops Music Advisor*

## ERIC FREUDIGMAN

*Director of Chorus*

## Violincellos

Italo Babini+  
*James C. Gordon Chair*  
Marcy Chanteaux++  
John Thurman  
Mario DiFiore  
Robert A. Bergman\*  
Barbara Hassan  
Debra Fayoian\*  
Carole Gatwood\*  
Haden McKay\*  
Paul Wingert\*

## Basses

Robert Gladstone+  
Stephen Molina++  
Maxim Janowsky  
Linton Bodwin  
Stephen Edwards  
Craig Rifel  
Donald Pennington  
Marshall Hutchinson  
Richard Robinson

## Flutes

Ervin Monroe+  
*Women's Association  
for the DSO Chair*  
Shaul Ben-Meir  
Jeffery Zook

## Piccolo

Jeffery Zook

## Oboes

Donald Baker+  
Shelley Heron  
Brian Ventura++  
Treva Wamble

## English Horn

Treva Wamble

## Clarinets

Theodore Oien+  
*Robert B. Semple Chair*  
Douglas Cornelsen  
Laurence Liberson++  
Oliver Green  
Stephen Miller##

## E-Flat Clarinet

Laurence Liberson

## Bass Clarinet

Oliver Green

## Bassoons

Robert Williams+  
Victoria King  
Paul Ganson++  
Lyell Lindsey

## Contrabassoon

Lyell Lindsey

## French Horn

Eugene Wade+  
Bryan Kennedy  
Corbin Wagner  
Willard Darling  
Mark Abbott+++  
Keith Vernon

## Trumpets

Ramon Parcells+  
Kevin Good  
Stephen Anderson++  
William Lucas

## Trombones

Nathaniel Gurin#  
Joseph Skrzyński  
Randall Hawes

## Bass Trombone

Randall Hawes

## Tuba

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Charles Weaver, *Assistant*

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Oliver Green  
Stephen Molina, *Associate*

## Executive Director

Mark Volpe

+Principal  
++Assistant Principal  
#Acting Principal  
##Orchestra Fellow

\*These members may voluntarily  
revolve seating within the section on a  
regular basis.

Activities of Detroit Symphony Orchestra  
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## Neeme Järvi, conductor

Neeme Järvi began his post as eleventh Music Director of the Detroit Symphony Orchestra on September 1, 1990, his first such position with an American symphony orchestra. Internationally acclaimed for his performances with orchestras and opera houses throughout the world, Mr. Järvi is also one of today's most recorded conductors.



Born in Tallinn, Estonia, in 1937, he graduated from the Tallinn Music School with degrees in percussion and choral conducting and later completed his studies in opera and symphonic conducting at the Leningrad State Conservatory. He made his conducting debut at the age of 18 with a concert performance of Strauss' *Night in Venice* and his operatic debut with *Carmen* at the Kirov Theater. In 1963, he became Director of the Estonian Radio and Television Orchestra and began a thirteen-year tenure as Chief Conductor at the Tallinn Opera.

International acclaim came in 1971 when Mr. Järvi won first prize in the Conductors Competition at the Accademia Nazionale di Santa Cecilia in Rome. This triumph led to invitations to conduct major orchestras throughout Eastern Europe, Great Britain, Germany, Sweden, Japan, Mexico, and Canada. In the Soviet Union he became Chief Conductor and Artistic Director of the Estonian State Symphony and also conducted the Soviet premier performances of *Der Rosenkavalier*, *Porgy and Bess*, and *Il turco in Italia*.

In January 1980, Mr. Järvi immigrated to the United States and in the following month made his American orchestral debut with the New York Philharmonic. Since then he has conducted the major orchestras in

North America and Europe and has served as Principal Guest Conductor with the City of Birmingham (England) Symphony (1981-83).

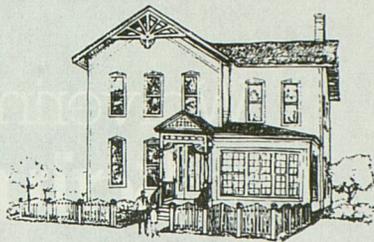
He has served as Music Director of the Royal Scottish Orchestra (1981-88),

of which he presently serves as Conductor Laureate, and he holds the post of Principal Conductor of the Gothenburg Symphony of Sweden. Standing in at the last minute for an ailing Seiji Ozawa, Mr. Järvi recently led the Boston Symphony Orchestra in performances at Symphony Hall in Boston, as well as an exciting concert in New York's Carnegie Hall. Equally renowned for his opera conducting, Mr. Järvi made his Metropolitan Opera debut with *Eugene Onegin* during the 1978-79 season and returned during 1985-86 to conduct a new production of *Khovanshchina*. His first performances in Detroit were on tour with the Metropolitan Opera, conducting performances of *Samson et Dalila*.

Mr. Järvi has recorded many award winning discs for Chandos, BIS, Orfeo, and Deutsche Grammophon, including releases with the Chicago Symphony, Royal Concertgebouw Orchestra, Royal Scottish Orchestra, London Symphony, London Philharmonic, Philharmonia Orchestra, Bamberg Symphony, Gothenburg Symphony, and Bavarian Radio Symphony Orchestra. With the Detroit Symphony Orchestra, Mr. Järvi is in the process of recording five discs for Chandos over the next two seasons. Three are now available, the third being Neeme Järvi's 100th disc for Chandos.

Awards received by Mr. Järvi include honorary doctorates from the University of Aberdeen in Scotland and the Music Conservatory of Tallinn, Estonia. An honorary member of the Swedish Academy of Music, Neeme Järvi was dubbed a Knight Commander of the North Star Order by the King of Sweden in September of 1990.

Maestro Järvi made his Ann Arbor debut in November 1973 conducting a special concert of the Leningrad Philharmonic, The Festival Chorus, and soloist Joy Davidson in Prokofiev's *Alexander Nevsky*. It wasn't until February 1991 that he returned, then as the new music director of the Detroit Symphony Orchestra.



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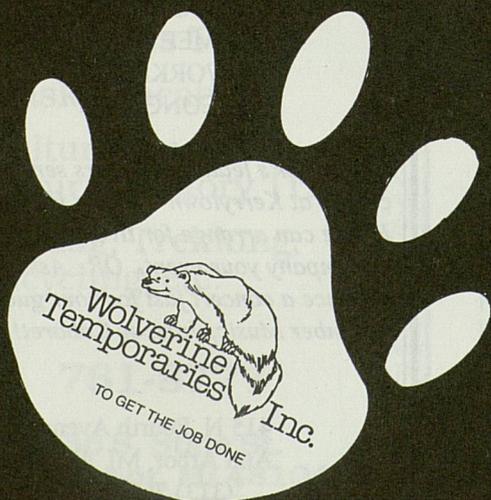
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Liebst du um Schönheit!

Blicke mir nicht in die Lieder

Um Mitternacht

Ich bin der Welt abhanden gekommen

**Marilyn Horne**

### INTERMISSION

The Planets, Op. 32 ..... HOLST

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Venus, the Bringer of Peace

Mercury, the Winged Messenger

Jupiter, the Bringer of Jollity

Saturn, the Bringer of Old Age

Uranus, the Magician

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The pre-concert carillon recital was performed by Judy Ogden, Lecturer in the School of Public Health.

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## Program Notes

by Michael Fleming

### **Overture to Semiramide**

Gioacchino Rossini

*Born February 29, 1792, Pesaro*

*Died November 13, 1868, Passy, France*

*Semiramide* was first performed at the Teatro la Fenice in Venice on February 3, 1823. The Overture is scored for piccolo, flute, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, and strings (duration: 12 minutes).

When Gustav Kobbé wrote, in his Complete Opera Book, published in 1922, that "*Semiramide* seems to have had its day," he could hardly have foreseen the Rossini revival that would gather strength over the next half-century. His complaint, that singers adequate to Rossini's florid vocal writing were no longer to be found, has been remedied by such specialists as Marilyn Horne. And the dramaturgy of his serious operas, which seemed creaky in Kobbé's day, now seems much more credible.

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In February 1992, the 200th anniversary of Rossini's birth was celebrated, but in a larger sense, the festivities have been going on for decades, and will continue well into the future. To take only the case of *Semiramide*, both the Metropolitan Opera and the Dallas Opera are mounting major productions this fall.

By coincidence, *Semiramide* was the last work Rossini wrote for the Italian stage: better working conditions, and finally, a life of leisure, awaited him in Paris. "It was the only one of my Italian operas which I was able to do at my ease;" he wrote, "the contract gave me forty days...But I didn't put in forty days at writing it."

The opera, which Rossini labeled a "melodramma tragico," is based on Voltaire's play *Semiramis*. The title character, the queen of Babylon, has conspired with Prince Assur to murder her husband Nino. Assur expects to be named king for his part in the deed, but *Semiramide* is in love with Arsace, who, unknown to her, is her own son. After much intrigue and a supernatural appearance of Nino from the grave, the three protagonists meet at Nino's tomb. Arsace, making a sword thrust at Assur, strikes his mother instead, and is proclaimed the legitimate heir to the throne.

The first act of the opera was indifferently received at its premiere, but the audience warmed by the end, and there were 27 more performances that season at La Fenice. By the time the run was over, Rossini had headed back to Bologna, en route to Paris, where he would spend the rest of his life. *Semiramide* quickly made the rounds of Naples, Milan, Vienna, Munich, and London. After the 1894 revival at the Metropolitan in New York with Nellie Melba, it virtually disappeared from sight, only to resurface for good after a 1962 performance with Joan Sutherland in the title role.

The overture never ceased to be a favorite in concert, and it captures some of the solemnity of the opera, along with the effervescence one expects of Rossini. The introduction, sounded by the horns, derives from a chorus in the opera, taken over more or less intact. The chirping melody that introduces the quick section undergoes a change of context: in the opera, this "graceful and lively" melody, as Kobbé calls it, accompanies the solemn entrance of the Assyrian priests into a darkened temple. This, and an even sprightlier second theme, are worked out in the characteristic Rossini manner: with more flash than rigor, and with the inevitable buildup to a thunderous climax.

## Rückert Lieder

Gustav Mahler

Born July 7, 1860, Kalischt (now Kaliste), Bohemia

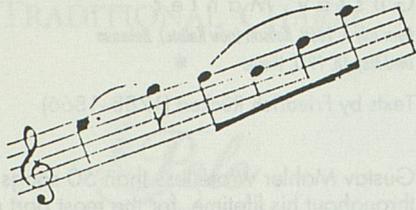
Died May 18, 1911, Vienna

Texts by Friedrich Rückert (1788–1866)

Gustav Mahler wrote less than 50 songs throughout his lifetime, for the most part using texts by early poets, folk verses, or even writing his own. The poetry of the German romantic Friedrich Rückert had appealed to several composers, including Schubert, Schumann, and Brahms. Though Rückert was not a major poet, he was the only relatively modern poet that Mahler chose for his song settings. Mahler's best-known setting of Rückert poems is his *Kindertotenlieder* (Songs on the death of children). Just as beautiful, however, are the other five songs he composed in 1901 and 1902. They were not published until after his death, appearing with two of the earlier *Das Knaben Wunderhorn* (The Youth's Magic Horn) songs as *Seiben Lieder aus der litzen Zeit* (Seven Songs of Latter Days). The five Rückert Lieder are contemporaneous with Mahler's Fifth, Sixth, and Seventh Symphonies.

The five Rückert songs do not comprise a cycle in the true sense of the word. They are often performed as a group, however, even though the texts are not closely related, and the orchestra is dissimilar from song to song. Moreover, different singers choose to perform them in different sequences.

The delicate *Ich atmet' einen linden Duft* contains a play on the words *linde* (lime tree) and *lind* (gentle), which cannot be directly translated into English. The second song, *Liebst du um Schönheit*, was composed for Mahler's new wife, Alma. Since he never orchestrated this love song, Max Puttmann was asked to score it when the entire set was published. *Blicke mir nicht in die Lieder* is the only fast song in the set. *Um Mitternacht* portrays the despair of one who must face death alone, countered by the serene confidence of faith in God. *Ich bin der Welt abhanden gekommen* is the emotional climax of the set, especially the last stanza that parallels Mahler's isolation from the world and the peace he was able to find through music.



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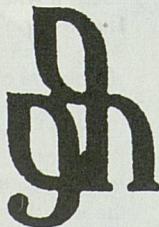


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### **Ich atmet' einen linden Duft**

Ich atmet' einen linden Duft.  
Im Zimmer stand  
ein Zweig der Linde,  
ein Angebinde  
von lieber Hand.  
Wie lieblich war der Lindenduft!

Wie lieblich war der Lindenduft!

Das Lindenreis  
brachst du gelinde;  
ich atmet' leis'  
im Duft der Linde  
der Liebe linden Duft.

### **Liebst du um Schönheit!**

Liebst du um Schönheit, o nicht  
mich liebe!  
Liebe die Sonne, sie trägt ein  
goldnes Haar!  
Liebst du um Jugend, o nicht  
mich liebe!  
Liebe den Frühling, der jung  
ist jedes Jahr!  
Liebst du um Schätze, o nicht  
mich liebe!  
Liebe die Meerfrau, sie hat viel  
Perlen klar!  
Liebst du um Liebe, o ja  
mich liebe!  
Liebe mich immer, dich liebe ich  
immerdar!

### **Blicke mir nicht in die Lieder**

Blicke mir nicht in die Lieder!  
Meine Augen schlag ich nieder  
wie ertappt auf böser Tat.  
Selber darf ich nicht getrauen  
ihrem Wachsen zuzuschauen.  
Blicke mir nicht in die Lieder!  
Deine Neugier ist Verrat.  
Bienen, wenn sie Zellen bauen,  
Lassen auch nicht zu sich schauen,  
schauen selbst auch nicht zu.  
Wenn die reichen Honigwaben  
sie zu Tag befördert haben  
dann vor allen nasche du!

### **I Breathed a Gentle Fragrance**

I breathed a gentle fragrance.  
In the room there was  
A branch of the lime tree,  
A gift  
From a beloved hand.  
How lovely was the lime fragrance!

How lovely was the lime fragrance!  
The lime tree sprig  
You gently plucked;  
I softly breathed  
In the fragrance of lime  
The fragrance of love.

### **If You Love for Beauty!**

If you love for beauty, do not  
love me!  
Love the sun, she displays  
golden hair!  
If you love for youth, do not  
love me!  
Love the spring which is young  
every year!  
If you love for treasure, do not  
love me!  
Love the mermaid, she has many  
clear pearls!  
If you love for love, oh, yes,  
love me!  
Love me forever, as I will always  
love you!

### **Do Not Look at my Songs**

Do not look at my songs!  
I lower my eyes  
As if I were caught in a crime.  
Even I do not dare  
Watch their evolution.  
Do not look at my songs!  
Your curiosity is a betrayal.  
Bees, when they build their cells  
Also let no one watch.  
When the rich honeycombs  
Have seen the light of day  
You shall be the first  
to taste them!

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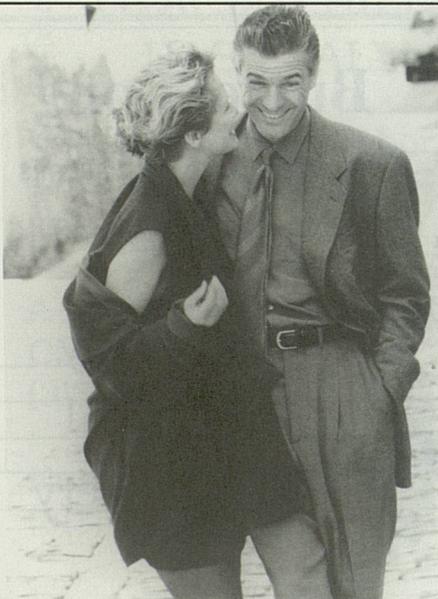
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**Um Mitternacht**

Um Mitternacht  
hab' ich gewacht  
und aufgeblickt zum Himmel;  
kein Stern vom Sterngewimmel  
hat mir gelacht  
Um Mitternacht.

Um Mitternacht  
hab' ich gedacht  
hinaus in dunkel Schranken.  
Es hat kein Lechtgedanken  
mir Trost gebracht  
Um Mitternacht.

Um Mitternacht  
nahm ich in Acht  
die Schläge meines Herzens;  
ein einz'ger Puls des Schmerzens  
war angefacht  
Um Mitternacht.

Um Mitternacht  
kämpf' ich die Schlacht  
O Menschheit, deiner Leiden;  
nicht konnt ich sie engscheiden  
mit meiner Macht  
Um Mitternacht.

Um Mitternacht  
hab' ich die Macht  
in deine Hand gegeben!  
Herr! Herr! über Tod und Leben!  
Du hältst die Wacht! usw.  
Um Mitternacht!

**Ich bin der Welt abhanden gekommen**

Ich bin der welt abhanden gekommen  
mit der ich sonst viele Zeit verdorben.  
Sie hat so nichts von mir vernommen  
sie mag wohl glauben, ich sei gestorben.

Es ist mir auch gar nichts daran gelegen,  
ob sie mich für gestorben hält.  
Ich kann auch gar nichts sagen dagegen,  
den wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel  
und ruh' in einem stillen Gebiet.  
Ich leb' allein in meinem Himmel  
in meinem Lieben, in meinem Lied.

### At Midnight

At midnight  
I awoke  
And gazed into the heavens;  
No star in the firmament  
Smiled down at me  
At midnight.

At midnight  
My thoughts went  
Beyond dark boundaries.  
There was no light  
To bring me comfort  
At midnight.

At midnight  
I looked after  
The beat of my heart;  
A single pulse of pain  
Was roused  
At midnight.

At midnight  
I fought the battle  
O mankind, your suffering;  
I could not resolve it  
With my might  
At midnight.

At midnight  
I gave all my might  
Into your hand!  
God! God! Over death and life!  
You keep watch! etc.  
At midnight!

### I Am Out of Touch With the World

I am out of touch with the world  
Where I once wasted so much time.  
It has heard nothing from me in so long  
It may well think I have died.

To me, it hardly matters  
Whether they take me for dead.  
I can not even deny it.  
For truly, I am dead to the world.

I am dead to the world's bustle  
And rest in a quiet domain.  
I live alone in my heaven  
In my love, in my song.

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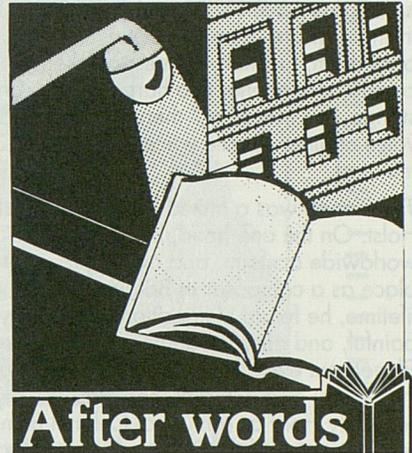


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## The Planets, Op. 32

Gustav Holst

Born September 21, 1874, Cheltenham

Died May 25, 1934, London

The first complete performance of *The Planets* took place in London on November 15, 1920, Albert Coates directing. There had been several previous partial performances. The score calls for four flutes (third and fourth doubling piccolo, fourth also doubling alto flute), three oboes and English horn (third oboe doubling bass oboe), three clarinets and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, tenor tuba, bass tuba, six timpani (two players), triangle, snare drum, tambourine, cymbals, bass drum, tam-tam, chimes, glockenspiel, celesta, xylophone, two harps, organ, and strings. In "Neptune," there is a hidden six-voice choir of female voices (duration: 53 minutes).

*The Planets* was a mixed blessing to Gustav Holst. On the one hand, it brought him worldwide acclaim, and overnight, secured his place as a composer in Britain. But during his lifetime, he found his position of notoriety painful, and after his death in 1934, *The Planets* put even the finest of his other works in the shade, and in the process cast the shy, scholarly Holst as a musical Colonel Blimp, a representative of the Philistine side of the English character.

That false image might have amused him: he drew a clear portrait of the Mystic, the Artist, and the Philistine in an essay, one reprinted as an appendix to Imogen Holst's biography of her father. That he was a mystic, there is no doubt — as a young man he was so taken with Hindu philosophy that he set himself to learn Sanskrit. But often as he returned to the texts of Hinduism, or the apocryphal Acts of St. John, for his Hymn of Jesus, he was reluctant to say much in words about his spiritual beliefs. For his artistic side, the music itself speaks. A fuller view of Holst as a composer awaits only wider performance of such works as the chamber opera *Savitri*, the Choral Hymns from the *Rig Veda*, and the tone poem *Egdon Heath*. And even if he would not have admitted it, there was a healthy touch of the Philistine about him, a disdain for the pretense and swank that often accompany the arts.

Where does this leave *The Planets*? As a work in which many currents converge: the stylistic mastery Holst had acquired in two previous decades of composing (or rather, as Imogen Holst points out, the "unlearning" of mannerisms foreign to him); his interest in the exotic and the occult and the ability to draw deep musical inspiration from these; and finally, the ear for orchestral color and the no-nonsense attitude toward orchestral players acquired during his years of eking out a living as a trombonist. The notion of writing a suite based on the astrological characters of the planets then known to astronomers came to Holst from his friend Clifford Bax. "As a rule I only study things that suggest music to me," he wrote. "That's why I worry at Sanskrit. Then recently the character of each planet suggested lots to me, and I have been studying astrology fairly closely." Even after his musical work was over, Holst continued to cast horoscopes for his friends, fascinated by the insight it seemed to offer into their characters, though a bit embarrassed at what might pass for superstition. Nevertheless, he did not pursue the astrological connections of the individual sections of *The Planets*. "Once he had taken the underlying idea from astrology," writes Imogen Holst, "he let the music have its way with him."

He began work on "Mars" in the summer of 1914, just before the outbreak of World War I, completed "Venus" and "Jupiter" that fall, "Saturn," "Uranus," and "Neptune" in 1915, and "Mercury" in 1916. Holst was not an extraordinarily slow composer; the work took so long because he could work uninterrupted only on weekends and in August, when he was free from his teaching duties at St. Paul's Girls' School. Holst first heard the work in a two-piano arrangement made by two of his St. Paul's colleagues; the first orchestral performance, of five movements only, took place on September 29, 1918, a gift from the composer H. Balfour Gardiner to Holst, who was about to leave for noncombatant war service.

I. MARS, THE BRINGER OF WAR: When listeners first heard this, they assumed that Holst was depicting the horrors of the First World War; in fact, he completed it before the outbreak of hostilities. A hammering quintuple meter never yields: a monstrous deformation of march time that captures the "stupidity" of war, as Sir Adrian Boult said, was Holst's aim.

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II. VENUS, THE BRINGER OF PEACE: Meter and melody are smoothed out here, and in contrast to the close-packed brass chords in "Mars," the composer scores for woodwinds, harps, and strings.

III. MERCURY, THE WINGED MESSENGER: The mysterious, changeable aspects of the god are celebrated here, in *chiaroscuro* instrumentation, and in rhythms that waver between 3 plus 3, and 2 plus 2 plus 2.

IV. JUPITER, THE BRINGER OF JOLLITY: There are three alternating strains here: the first, a dance that hardly seems to know which foot goes first; the second, a rollicking song awash in triplets; the last, a Grand Tune that Elgar might have been proud of. To the last of these, in 1921, Holst set the words, "I vow to thee, my country," thus confirming the British pedigree of this scene of rustic jollity.

V. SATURN, THE BRINGER OF OLD AGE: This was Holst's favorite movement, one built out of murmuring melodies and gently rocking chords. Except for its rather dense orchestration, it could pass as the work of one of the French impressionists.

VI. URANUS, THE MAGICIAN: The "magic" here is found in a strange set of intervals, incorporating the "diabolical" tritone. When these have been sounded by trumpets and trombones, as if practicing the charm, they are turned into a dance that grows ever more reckless, only to vanish as daylight approaches.

VII. NEPTUNE, THE MYSTIC: This was the outermost known planet in Holst's time - Pluto was not discovered until 1930. For it, Holst provides some mysterious music, built up, like that for "Saturn," out of small fragments. Here, we are as close as we ever get to the very heart of Holst, to the spirit he described in 1920:

"All mystic experiences seem to be forms of union. It is worth noting that all these experiences, whether sublime or ridiculous, have one thing in common. They are hard to describe...and yet in themselves they are so convincing. It is easy to disbelieve other people's experiences, but you have to work hard before you disbelieve your own."

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Elaine Cox  
Audrey C. Murray  
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Sarah Pollard  
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Susan Wortman

**First Altos**

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Lee-may Chen  
Anne Facione-Russell  
Andrea Foote  
Jari Smith  
Anna Vakil  
Marianne Webster  
Ann F. Woodward

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Leslie Austin  
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## Marilyn Horne

Following Marilyn Horne's 1960 performance in *Wozzeck* with the San Francisco Opera, Alfred Frankenstein of the *San Francisco Chronicle* wrote: "In Miss Horne's hands — or, rather in her beautiful voice, her sensitive face, and her tremendous gifts as a actress — lie a good portion of the future of



American opera, and its future is therefore bright indeed." Marilyn Horne went on to fulfill this prophecy with a career that has assured her place in the annals of

operatic achievement. A major force in the revitalization of the works of Handel and Rossini, Ms. Horne was the first artist to bring Handel to the Metropolitan Opera. In 1984, she appeared as the only living artist on the *New York Times* list of the nine "all-time, all-star singers in the Met's 100 years."

Ms. Horne was recently awarded the prestigious Fidelio Gold Medal by the International Association of Opera Directors for her substantial contributions to opera houses throughout the world. It was the first time that an American artist has been so honored. Shortly thereafter, Ms. Horne received the Covent Garden Silver Medal for outstanding service. This tribute also marked the 25th anniversary of her debut at the Royal Opera House. Most recently, she received the 30-year silver medal for "outstanding artistry" from the San Francisco Opera and was featured on "In Performance at the White House."

Along with her operatic triumphs at La Scala, Covent Garden, La Fenice, and Lyric Opera of Chicago last season, Ms. Horne was again featured as Arsace in nine performances of *Semiramide* at the Met, 26 years after her historic performance of the opera at Carnegie Hall with Joan Sutherland. *Semiramide*, which had not been performed at the Met for 96 years, was mounted especially for Marilyn Horne. For the Carnegie Hall Centennial Celebration, she premiered a new song



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cycle, *I Will Breathe a Mountain*, written expressly for her by William Bolcom, U-M Professor of Music.

At least half of Marilyn Horne's performing life consists of recitals. Having performed well over 1,000 recitals, she remains one of the few vocalists who can sell out a house in this most exacting realm of singing.

Ms. Horne has won Grammy Awards for her albums "Presenting Marilyn Horne," "In Concert at the Met with Leontyne Price and Marilyn Horne," "Carmen" (conducted by Leonard Bernstein), and the Prix du Disque for "Souvenir of a Golden Era." Her other albums include a live La Scala recital, Beethoven's Ninth Symphony with the New York Philharmonic, a Christmas album with the Mormon Tabernacle Choir, rare French arias, and a live recording of *Tancredi* made at La Fenice in Venice. "Beautiful Dreamer," her London collection of well-loved American songs, was number one on *Billboard's* list of cross-over discs for many weeks during the 1986-87 season. In February 1992, a recording of Rossini songs was released in conjunction with the composer's 200th bicentennial celebration. Two other releases scheduled for 1992 are *Falstaff* and an album of lullabies from around the world.

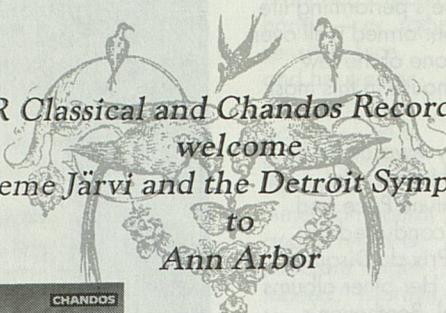
Born in Bradford, Pennsylvania, Marilyn Horne began her musical studies with her father and first sang in public at the age of four. She studied voice with William Vennard and song/recital works with Gwendolyn Koldofsky (her accompanist for ten years thereafter) at the University of Southern California. She also participated in many master classes led by Lotte Lehmann. Ms. Horne's early career included performances with Igor Stravinsky conducting various orchestras (Stravinsky dedicated his last work, instrumental arrangements of two Hugo Wolf Sacred Songs, to Ms. Horne), and as Dorothy Dandridge's singing voice in the motion picture of Oscar Hammerstein's *Carmen Jones*. Her autobiography, *Marilyn Horne — My Life*, written with Jane Scovell, was published by Atheneum in 1984.

Ms. Horne now returns to Ann Arbor for her fourth appearance in this auditorium, after May Festivals in 1972 and 1976 and a recital in 1979.

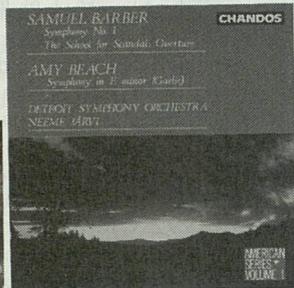
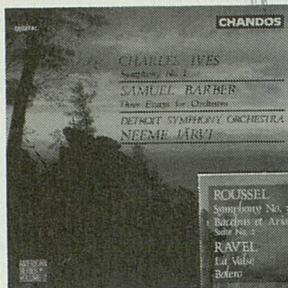


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# University Musical Society

Thursday, May 7, 1992, 8:00 pm  
Hill Auditorium, Ann Arbor, Michigan

## DETROIT SYMPHONY ORCHESTRA

**NEEME JÄRVI, conductor**

Essay No. 1 for Orchestra, Op. 12 ..... BARBER

Concerto for Orchestra — Ann Arbor premiere ..... BASSETT

Pensive, then driving

Quietly lyrical

Scurrying

Conclusion

### INTERMISSION

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

Allegro con brio

Andante con moto

Allegro—

Allegro

The University Musical Society extends thanks to Professor Leslie Bassett for tonight's Philips Pre-concert Presentation.

The pre-concert carillon recital was performed by Ray McLellan, doctoral student in organ and a student of Margo Halsted, University Carillonneur.

The Detroit Symphony Orchestra can be heard on Chandos, London, RCA, Columbia, and Mercury Records.

Photographing or taping of DSO concerts is prohibited.

The box office in the outer lobby is open during intermission for tickets to May Festival and 1992/93 Season concerts.

## Program Notes

by Michael Fleming

### Essay No. 1 for Orchestra, Op. 12

Samuel Barber

Born March 9, 1910, West Chester, Pennsylvania

Died January 23, 1981, New York

Arturo Toscanini conducted the NBC Symphony in the first performance of Barber's Essay No. 1, November 5, 1938. The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, piano, and strings (duration: 8 minutes).

There is a longstanding prejudice to the effect that a composer of songs is by nature one who snatches melodies from the air, and who cannot be expected to tackle so demanding a task as composing instrumental music. Schubert's symphonies and sonatas have been undervalued on this premise, as have the instrumental works of Samuel Barber. Scholars are now hard at work explaining that Schubert was more than the jolly tunesmith of popular misconception, and it is high time that someone did the same for Samuel Barber. To be sure, his instrumental works are few in number, but they are lovingly and ingeniously crafted.

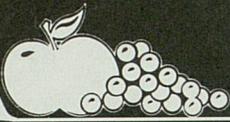
The godfather of the First Essay for Orchestra was the conductor Arthur Rodzinski, who had led performances of Barber's Symphony No. 1 in Cleveland, New York, and at the Salzburg Festival (the first work by an American to be given at the Festival). Toscanini, no particular friend of American music but determined to do his duty as conductor of the New York Philharmonic, had asked for suggestions of new pieces by American composers, and Rodzinski named Barber. The Essay was written while Barber was in Rome, in 1937, and sent off to Toscanini along with the *Adagio for Strings*, arranged from his String Quartet. The 1937-38 concert season passed with no reply, and Barber despaired of having either work performed.

The Essay — the first of three works by Barber that bear that title — parallels the literary genre of the same name. Rather than developing his ideas dramatically, in the manner of the sonata, Barber treats them more casually, counting on the conciseness of his subject matter to give shape to the piece. The main topic to be considered is a changing-note

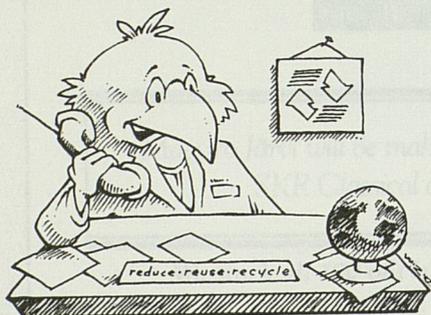


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figure, sounded by the violas and taken up in turn by the other strings and the horns, with the woodwinds adding their voices at the climactic moment. A fragment of a fanfare in the brass section suggests another point of view, and the winds and upper strings concur, the cellos and horns insisting at first on the theme previously heard. The brass idea prevails, drawing the full orchestra, including the timpani, into its orbit. But after a final, insistent statement of the first theme, the music subsides quickly, the brasses casting a wistful backward glance, and the strings and piano having the last, inconclusive word.

### **Concerto for Orchestra**

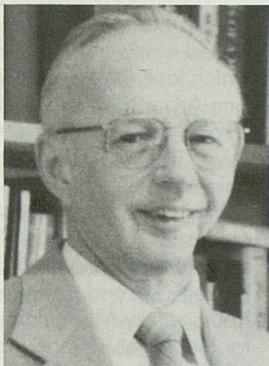
Ann Arbor Premiere

Leslie Bassett

*Born January 22, 1923, Hanford, California*

*Currently living in Ann Arbor*

A joint commission of the Koussevitzky Music Foundation and the Detroit Symphony, the Concerto for Orchestra received its first performances by the Detroit Symphony Orchestra in February 1992.



The score calls for three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, a large percussion battery played by four players, piano, celesta, harp, and strings (duration: 20 minutes).

Composer Leslie Bassett is widely known for the more than 100 works that have come from his Ann Arbor studio over the past four decades, music for a large variety of media, bringing him a substantial number of performances, publications, awards, prizes, commissions, and honors, including the Pulitzer Prize (1966), Prix de Rome (1961-63), Koussevitzky (1971 and 1991), two Guggenheim Fellowships (1973 and 1980), a Fulbright Fellowship to Paris (1950-51), several National Endowment for the Arts

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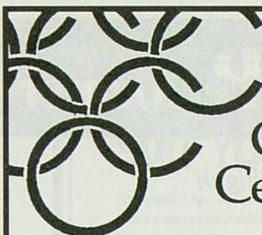


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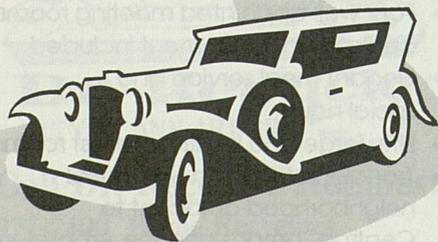
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commissions, and membership in the American Academy and Institute of Arts and Letters. His music has been performed by most of the country's major orchestras, and numerous civic and university groups.

Long identified with the University of Michigan, Bassett is its Albert A. Stanley Distinguished Professor of Music and was the 1984 Henry Russel lecturer, the University's highest honor. He served as Chairman of composition from 1970-85 and was a founding member of the University's electronic music studio.

After early training in California on piano, cello, and trombone, he served as a trombonist and arranger with the 13th Armored Division Band during World War II. His formal music study began at Fresno State College, with graduate work at the University of Michigan under Ross Lee Finney, and in Paris, with both Nadia Boulanger and Arthur Honegger. He also worked with the Spanish-British composer Alberto Gerhard and in electronic music with Mario Davidovsky.

Among his notable prize-winning and commissioned works are the Variations for Orchestra, which took the 1966 Pulitzer Prize (given its Ann Arbor premiere by the DSO in January 1967); and Echoes from an Invisible World (given its Ann Arbor premiere by The Philadelphia Orchestra during the 1976 May Festival), commissioned by a consortium of American orchestras for the 1976 Bicentennial and subsequently recorded. This concerto is Bassett's second commission from the Koussevitzky Music Foundation. The first was for the Sextet for Piano and Strings, which received its premiere at the Library of Congress.

The composer has provided the following note: "The Concerto for Orchestra, completed in July 1991 and edited during the fall, consists of four movements sewn together by solos. The music is at times lyrical, pensive, driving, assertive, scurrying, highly-textured, layered, colorful, forceful. I wished to display to advantage the expressivity and the virtuosity of the performers as individuals and in sections. Solos emerge from textures and harmonies, and various instrumental groups project their

own particular messages. Such circumstances offer rich opportunity for orchestral fantasy, the delight of any composer.

"The first movement begins quietly, expectantly, introductory in texture and mood, leading to the fast, driving and energetic music that dominates. A quiet ending precedes the clarinet's brief connecting solo.

"The second movement, lyrical, muted, expressive, features an English horn solo, followed by the bass clarinet. A flute solo emerges, then the solo cello. The concertmaster provides a bridge to the third movement.

"Muffled scurrings open this passage, then quickly move to energetic and interruptive figures, repetitions and climaxes. Muted brass groups jostle and overlap. The ending, suddenly quiet, is marked by resumed rustlings. A bassoon solo points to the finale.

"The Conclusion begins dramatically, with forceful references to fast music from earlier movements. Loud-quiet contrasts, pyramids, imitations, overlapping solos, opposing brass and wind groups move to a climactic ending. "One primary and conspicuous motive appears frequently throughout the Concerto, a turn of phrase that I have used in one form or another for many years, closely resembling Bach's own musical signature. BACH, whose German spelling yields B-flat, A, C, B natural, is a tight, potent cluster of pitches — the tightest possible. We find countless examples of similar intense four-note turns of phrase throughout Western music. Here my usual order is B, C, B-flat, A, often followed by C-sharp. The line sometimes continues, rising through the other seven remaining pitches within the octave. While such a twelve-note melody suggests earnest serialism, there is really nothing of the sort worth mentioning, beyond a few straightforward canons. The motif (and its extensions) is the thing. My work remains intuitive, colored by tonal and serial influences, based upon thorough and careful hearing, the instruments' distinctive qualities, imagination, fantasy, and a lifetime of delight in the wonders and joys of music."

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

Ludwig van Beethoven

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna

The Fifth Symphony was first performed in Vienna on December 22, 1808. The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani, and strings (duration: 30 minutes).

A hundred years ago, Sir George Grove wrote that Beethoven's Fifth Symphony could always be counted on to fill the room. "And this not only among amateurs who have some practical familiarity with music, but among the large mass of persons who go to hear music *pour passer le temps*." Even today, when we have heard the opening bars of the symphony disco-ized, commercialized, and used as a tag to identify Beethoven to those who never set foot in a concert hall, the Fifth retains its power.

Generations of conductors have bent the symphony this way and that, and generations of critics and commentators have heaped interpretation on interpretation. But even the most willful conductor or the most fanciful program annotator cannot obscure the essential character of the work: it is foolproof, and even the interpretations that stretch credibility to the limits are but exaggerations of traits that anyone can perceive.

The symphony sounds inevitable and irrefutable; as with many works that seem to have fallen ready-made from heaven, it required years of licking into shape. Beethoven began sketching his C-minor Symphony in 1804, after finishing work on the *Eroica*. He worked on it sporadically until 1806, breaking off to write the Razumovsky String Quartets, the Fourth Piano Concerto, the Fourth Symphony, and the Violin Concerto. He finished work on the Fifth in 1807 and 1808, and it was presented to the public in December of that year, on a concert that also included the Pastoral Symphony, the Choral Fantasy, the Fourth Piano Concerto, several movements from the Mass in C, and the aria *Ah! perfido*.

Because the first four notes have taken on a life of their own in the popular mind — and because some conductors fell into the habit of setting apart these and the phrase that follows in a slower tempo — the notion has grown up that the movement is in fact “built” out of four notes. Tovey pointed out the fallacy of this assumption,

observing that the movement, far from being a mosaic of short motifs, is exceptionally long-breathed. The secret of the movement’s psychological impact lies in Beethoven’s total control of its progress: a bar more or less, and the structure would begin to teeter.

E.T.A. Hoffmann, in a famous review of the Fifth Symphony, proclaimed Beethoven “a purely romantic composer (and for this reason, a truly musical composer).” But the *Andante con moto*, on the surface, seems like an old-fashioned set of double variations, such as Papa Haydn might have written. The modern listener has to imagine himself back into the early nineteenth century to hear the strange pauses, interruptions, and changes of pace as “romantic.”

The last two movements form a unit, but it was not always so: there are sketches for a finale in C minor, in 6/8 time, marked *l’ultimo pezzo* (the last piece). The solution Beethoven finally arrived at — an unsettling Scherzo, in which strange mutterings alternate with passionate cries; dissolving into a C-major blaze, interrupted once by the ghost of the Scherzo — was one that appealed strongly to the following generations. Its lesson was not lost on Brahms, who exploited the minor-turned-to-major in his First Symphony.

Beethoven has been criticized as a poor orchestrator, and there are passages, like the one in the first movement where bassoons have to stand in for horns, that were conditioned by the limitations of the instruments for which he wrote. But no one who listens closely to the last two movements of the Fifth Symphony will believe that he was insensitive to instrumental color. Who has more knowingly exploited the double basses’ ability to strike a mysterious pose — or their grotesque comic talents? And if sophisticates deride the outbursts of trombones and contrabassoon, and the whoops of joy in the piccolo in the finale, can anyone suggest how they might be improved upon?

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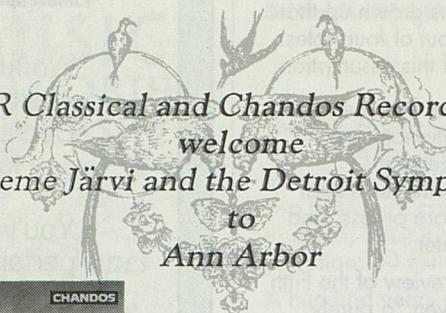
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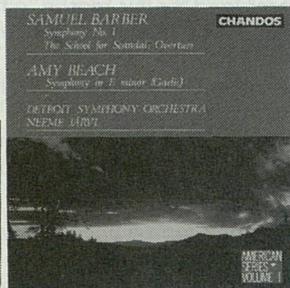
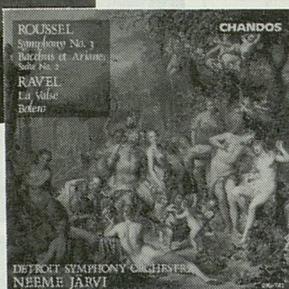
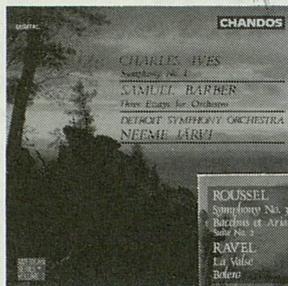
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# University Musical Society

Friday, May 8, 1992, 8:00 pm  
Hill Auditorium, Ann Arbor, Michigan

## DETROIT SYMPHONY ORCHESTRA

**NEEME JÄRVI, conductor**  
**ANDRÉ WATTS, piano**

Symphony No. 1 in D major, Op. 25 ("Classical") ..... PROKOFIEV

Allegro  
Larghetto  
Gavotta  
Molto vivace

Piano Concerto No. 2 in C minor, Op. 18 ..... RACHMANINOFF

Moderato  
Adagio sostenuto  
Allegro scherzando

**André Watts**

INTERMISSION

Symphony No. 1 ..... IVES

Allegro  
Adagio molto: Sostenuto  
Scherzo: Vivace  
Allegro molto

The pre-concert carillon recital was performed by Lianna Wong, a student of University Carillonneur Margo Halsted and a recent U-M graduate in music and biology.

André Watts plays a Yamaha piano.

Mr. Watts is represented by IMG Artists, New York City.

André Watts records for Angel/EMI and CBS Masterworks.

The Detroit Symphony Orchestra can be heard on Chandos, London, RCA, Columbia, and Mercury Records.

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## Program Notes

by Michael Fleming

### **Symphony No. 1 ("Classical")**

Sergei Prokofiev

*Born April 23, 1891, Santsovka*

*Died March 5, 1953, Moscow*

The Classical Symphony was first performed on April 21, 1918, in Petrograd, with the composer conducting. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings (duration: 15 minutes).

Last year marked the hundredth anniversary of Prokofiev's birth, and the event brought an outpouring of performances of his music. His instrumental music has never lacked exposure in the concert hall, so the past season brought mostly more frequent performances of works that have established themselves as audience favorites. Prokofiev's operas are another matter, and it is significant that one of the most controversial, *War and Peace*, was a stunning success when the Seattle Opera presented it in 1990.

From Harlow Robinson, we have at last a balanced biography of the composer, replacing the older ones by Israel Nestyev (which toes the Soviet party line of the 1950s, when it was published) and by Victor Seroff (an anti-Soviet diatribe). Even with the disintegration of the Soviet Union and a general reassessment of Soviet composers who worked during the darkest days of Stalinism, however, some are not yet willing to make peace with Prokofiev. In an article in *The New York Times*, entitled "Prokofiev, Hail ... and Farewell?" the musicologist Richard Taruskin tarred some of Prokofiev's most popular scores with the brush of opportunism. "He is our musical Faust," Taruskin concluded, "our pitiable and terrifying Everyman. His biography, with its central crossroads-motif, has become myth. More than just a cautionary tale, it is the elementary parable of the buffeting the arts have suffered in the great 20th-century totalitarian states."

Robinson wrote a letter to the *Times* rebutting Taruskin's portrayal of Prokofiev as a political tool, but the debate is far from being resolved. Of the durability of his music, there seems little doubt, but there



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remain troubling questions about the man himself. Did he really believe he would be exempt from bureaucratic tinkering when he returned to the Soviet Union to live in 1936, after more than a decade in the West? Why did he abandon his first wife, marry another without bothering to divorce her, and then fail to raise his voice when she was hustled off to prison on trumped-up charges?

It may take decades more until the records of the Stalinist period are made accessible to scholars and the information in them incorporated into our understanding of those who had to live under a regime in which the Party reached into every corner of life, including the arts. Meanwhile, we can continue to savor the music of Prokofiev, and withhold final judgment on his character until all the facts are available. In any case, if we excluded from the concert halls the music of any composer found politically suspect, Richard Strauss, Wagner, and many more might find themselves on the forbidden list.

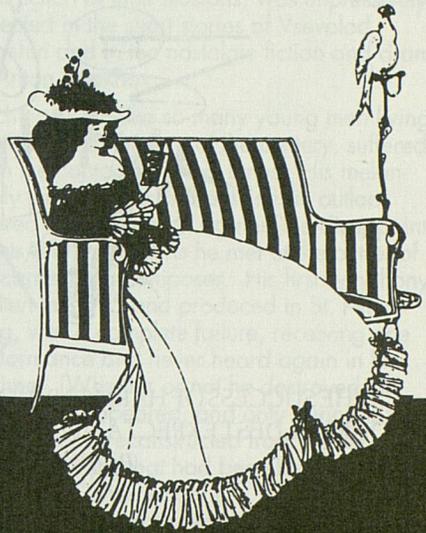
The Old Russia in which Prokofiev was brought up was under siege from within when he wrote his *Classical* Symphony, but Prokofiev was far away from the lines of battle, physically and psychologically. In the spring of 1917, when he began work on the Symphony, he was on a steamboat trip along the Volga and Kama rivers, a landscape that Prokofiev found "wild, virginally pure, and incredibly beautiful."

He spent the summer outside Petrograd (as St. Petersburg had by then been renamed), reading Kant and composing. "Up to that time, I had usually composed at the piano," he wrote in his 1941 autobiography, "but I had noticed that thematic material composed without the piano was often better in quality...I was intrigued with the idea of writing an entire symphonic piece without the piano."

His model for such a piece, he wrote, was Haydn, but with a twentieth-century twist. As the symphony developed, he gave it the nickname *Classical*, "first of all, because it was easier that way," he explained; "secondly, out of naughtiness and a desire to 'tease the geese,' hoping that in the end I would have my way if the title 'Classical' stuck."

It did stick, and the symphony has remained one of Prokofiev's most beloved, alongside the Fifth. But in what sense is it "Classical"? First of all, it follows the four-movement pattern of the eighteenth-century symphony, departing from it only by replacing the customary minuet with a gavotte. Also, the instrumentation is what Haydn might have expected in a large city like London, with the addition of a third kettledrum

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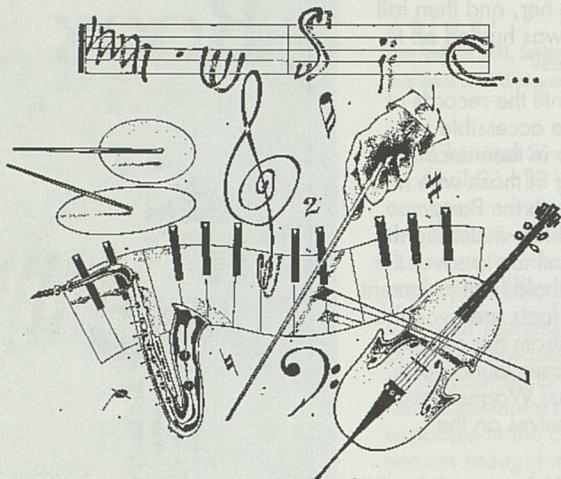
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But this is not a pure homage to Haydn: rather, it takes his own characteristic humor a step further, introducing "wrong" notes, grouping the phrases sometimes by threes and fives instead of fours and eights, and exploiting the comical possibilities of the instruments themselves, as in the hiccupping violin theme over a humdrum bassoon accompaniment that takes second place in the first movement. Both the first and last movements move with exceptional speed, some of the jokes almost thrown away. It is here that the relationship to Haydn is defined: not pure homage, but more than parody, and without a trace of disrespect.

The second movement, with its tick-tock accompaniment and singing melody might almost pass for a genuine antique, except that no eighteenth-century composer would have let the melody enter in the stratospheric register Prokofiev does. Like Haydn, Prokofiev cleverly varies the reprise, letting the rising scales from the middle section sneak back as accompaniment when the main tune returns.

The Gavotta, with its irregular phrasing and shocking changes of harmonic direction, is the most purely tongue-in-cheek movement. Prokofiev evidently enjoyed "teasing the geese," because he used it once again in the ball scene of his ballet *Romeo and Juliet* (never mind that a Gavotte is as much out of place in a medieval ballroom as in an eighteenth-century symphony).

## **Piano Concerto No. 2 in C minor, Op. 18**

Sergei Rachmaninoff

Born April 1, 1873, Novgorod

Died March 28, 1943, Beverly Hills, California

Rachmaninoff was born in the gloomiest period Russia had experienced for over a century. All the sublime efforts of the generation that had entertained such high hopes in the 1870s had ended in defeat. The great social reforms (including the abolition of serfdom in 1861) brought about by Alexander II were looked upon as grave mistakes. The reactionary elements that rallied around Alexander III after

the assassination of his liberal-minded father in 1881 tolerated no opposition. The new emperor counteracted the liberalism of his father's reign by indicating he had no intention of limiting or weakening the aristocratic power inherited from his ancestors. A feeling of hopeless despair was shared by the young "intellectuals," whose inability to solve problems of renovation or to break the inertia of the masses soon became tragically apparent. Their loss of faith in the future, the destruction of their illusions, was impressively reflected in the short stories of Vsevolod Garshin and in the nostalgic fiction and drama of Anton Chekhov.

Rachmaninoff, like so many young men living in Moscow at the turn of the century, suffered from the contagion of his times. His melancholy turn of mind and pessimistic outlook offered little protection against the disappointments and frustrations he met at the outset of his career as a composer. His first symphony, written in 1895 and produced in St. Petersburg, was a complete failure, receiving one performance and never heard again in his lifetime. [Whether or not he destroyed the score, it disappeared, and only during the 1940s was it reconstructed from the set of orchestral parts that had been kept in the Leningrad Conservatory.]

This failure of his symphony threw the young composer into the depths of despair. In his memoirs, he writes:

"I returned to Moscow a changed man. My confidence in myself had received a sudden blow. Agonizing hours spent in doubt and hard thinking had brought me to the conclusion that I thought to give up composing. I was obviously unfitted to it, and therefore it would be better if I made an end to it at once.

"I gave up my room and returned to Satins' [close friends of the composer]. A paralysing apathy possessed me. I did nothing at all and found no pleasure in anything. My only occupation consisted of a few piano lessons which I was forced to give in order to keep myself alive. This condition lasted more than a year. I did not live; I vegetated, idle and hopeless. The thought of spending my life as a piano teacher gave me cold shudders. Once or twice, I was asked to play at concerts. I did this, and had some success. But of what use was it to me? The opportunities came my way so seldom that I could not rely upon them for my existence. Nor could I hope that the Conservatoire would offer me a situation as a pianoforte teacher."

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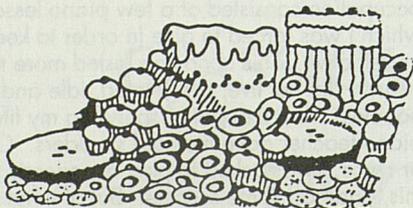
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In 1898, Rachmaninoff had great success in London conducting and playing the piano, but continued to remain in a depressed mental state. In 1900, the Satins sent him to a psychiatrist by the name of Dr. N. Dahl:

"My relatives had told Dr. Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'a concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated, day after day, while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your concerto...You will work with great facility...The concerto will be of an excellent quality...' It was always the same, without interruption. Although it may sound incredible, his cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me — far more than I needed for my concerto. By the autumn I had finished two movements of the concerto — the *Andante* and the *Finale* — and a sketch for a suite for two pianofortes. The two movements of the concerto I played during the same autumn at a charity concert directed by Siloti...they had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the concerto and the suite for two pianofortes.

"I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have had with Dr. Dahl. The truth, however, was known only to Dahl, the Satins, and myself."

The Second Concerto needs no further explanation. It is among the most famous and familiar of all Rachmaninoff's compositions, and its facile melodies have even found their way into the popular music of our day.

— Note by Glenn D. McGeoch

## Symphony No. 1

Charles Ives

Born October 20, 1874, Danbury, Connecticut

Died May 19, 1954, New York City

Charles Ives wrote his First Symphony between 1895 and 1898; Richard Bales led the first performance, April 26, 1953, in Washington, D.C. The score calls for two flutes, two oboes (one doubling English horn), two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, and strings (duration: 37 minutes).

It is difficult to think of a composer who has derived much benefit from a college education, and easy to name some who did well to escape it. Would Bach, for example, have been any greater a composer or had any sharper an intellect, had he been put to the study of the law, as his contemporaries Handel and Telemann were?

For Charles Ives, a thoroughgoing original, the best that can be said was that he slid through his four years at Yale without the experience doing him any harm. His skills as a composer and pianist made him indispensable for the musicals staged each year by his fraternity, Delta Kappa Epsilon. While in New Haven, he had the chance to continue his organ-playing at Center Church, where the choirmaster even tolerated some of his far-out harmonic excursions in accompanying the hymns (shades of Bach in Arnstadt!). And if Horatio Parker, under whose tutelage Ives studied music, was rigidly conservative and Germanic in his tastes, at least Ives did learn some discipline from him.

One of the tasks Parker assigned his pupil was to make new settings of poems that had been previously set by the accepted masters, such as Brahms. Here, at least, Ives scored a few points over his teacher, who complained that his setting of *Feldeinsamkeit* (best known in the Brahms version) moved through too many keys. But George Chadwick, Parker's own teacher, stopped through New Haven one day and sat in on Parker's class. He was effusive in his praise of Ives' *Feldeinsamkeit*, which he proclaimed "almost as good a song as Brahms'," to the discomfiture of Parker.

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Privately, Ives expressed his opinions of Parker's fuddy-duddy ways in no uncertain terms. On the sketch of a fugue for organ assigned by his teacher, he wrote "a stupid fugue on a stupid subject." According to his later recollections, Ives "got a little fed up on too much counterpoint and classroom exercises," but at least in public, he did not challenge his teacher.

Not long after entering Yale, Ives began work on a symphony, which took shape movement by movement over the next four years. This would be his senior thesis, and when he showed it to Parker, the older man was predictably appalled. In its original form, the first subject of the first movement went through "six or eight keys," Ives wrote, "so Parker made me write another first movement." This was polite enough to satisfy Parker, but Ives found it inferior to his original, and persuaded Parker to let him return to his first ideas if he promised to end in the same key in which he had begun.

And so it went: Ives bringing in a movement at a time, Parker ripping it to shreds, Ives grudgingly making changes. Ives duly received his degree, but by then he had concluded that to make a living at music would involve impossible compromises, and he settled on a career as an insurance agent. From Ives' bandmaster father came the attitude that "a man could keep his music interest keener, stronger, bigger, and freer if he didn't try to make a living out of it. Assuming that a man lives by himself with no dependents, no one to feed but himself, and is willing to live as simply as Thoreau, he might write music that no one would play prettily, listen to, or buy. But — if he has a wife and some nice children, how can he let his children starve on his dissonances? So he has to weaken (and if he is a man *should* weaken for his children): But his music...more than weakens — it goes ta-ta for money! Bad for him, bad for music!"

Ives made no compromises in the other three symphonies he wrote, and though the First, Second, and Third were performed during his lifetime, the knotty Fourth had to wait a decade longer, and only recently have all four Ives symphonies begun to be seen in perspective, as the record of an American composer finding his own voice in the wilderness.

Even the conservative Parker could have found few faults in the first movement, a symphonic waltz of the type Tchaikovsky had made his own. What is most amazing, from the pen of an avowed musical rebel, is the elegance of the part-writing, the transparency of the orchestration. Formally, too, the movement is exquisitely balanced, never staying too long in one place, and building up to a climax so skillfully integrated into the movement that it nearly surpasses a similar one in Dvorák's *New World Symphony*, first heard in New York just a year before Ives began work on his First.

Master and pupil wrangled even more over the second movement, which started in the far-away key of G-flat. No problem for Ives, whose father had toughened his ears by making him play hymns with the right hand in one key and the left in another. But in a graduation exercise, this would not do, so Ives replaced his original slow movement with a more conventional one in the politer key of F. Thirty years later, Ives was still grumbling that his original inspiration was better after all, but today, we can marvel at his skill in melodic variation and in orchestration. Particularly telling is the use of the English horn, which he uses just enough to color the movement, not so much that its distinctive voice grows tiresome.

Both Ives' organ-playing and his counterpoint lessons with Parker bore fruit in the symphony's Scherzo, in which the voices enter as neatly as in any textbook. The spirit of the waltz hovers here, too, but does not make itself obvious until the trio, which gently recalls the second theme of the opening movement.

There is more reminiscence in the finale, which brings back material from both the first and second movements. If there was any doubt about Ives' ability to control a great musical expanse, it is dispelled here. The movement is both leisurely and purposeful, not a note wasted, and building up to a rousing, march-like conclusion that must have gladdened the heart of a composer who sneered at the purveyors of parlor music for "Rollo" — Ives' personification of the timid listener with too-delicate ears.

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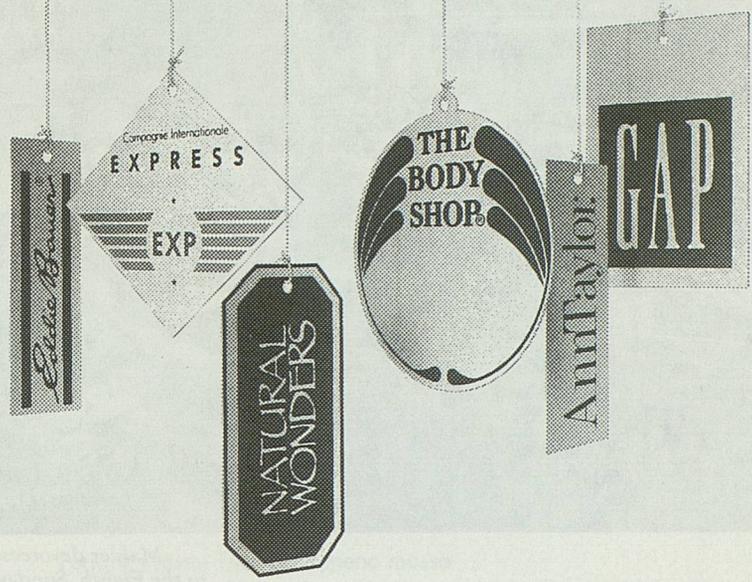


Known by millions through his many television appearances, Mr. Watts presented the first full-length solo recital in television history with his 1976 PBS Sunday afternoon telecast on "Live from Lincoln Center." Other TV appearances include an internationally telecast United Nations Day Performance; BBC presentations with the London Symphony; and performances with the Los Angeles Philharmonic, Philadelphia Orchestra, New York Philharmonic, and Indianapolis Symphony. During the 1987-88 season, PBS broadcast his 25th anniversary concert from Lincoln Center in performances with the New York Philharmonic and Zubin Mehta.

An active recording artist, Mr. Watts has recently completed two solo albums on the EMI/Angel label. Other recent discs include two solo albums of Liszt, which won the Grand Prix du Disc Liszt in Europe; and a live recording of his 25th Anniversary recital, "André Watts at Carnegie Hall."

A much-honored artist, Mr. Watts is the youngest person ever to receive an honorary doctorate from Yale University. Other awards include the 1984 Peabody Conservatory Distinguished Alumni Award; the 1988 Avery Fisher Award; and induction into the Philadelphia Music Foundation Hall of Fame.

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# Program Notes

By Michael Fleming

## **Symphony No. 6 in D major, Op. 60**

Antonín Dvořák

Born September 8, 1841, Nelahozeves, Bohemia

Died May 1, 1904, Prague

Adolf Cech conducted the Prague Philharmonic in the first performance of Dvořák's Symphony in D major on March 25, 1881. When Fritz Simrock published it later that year in Berlin—it was the first of Dvořák's symphonies to be published—he gave it the opus number 60. The score calls for two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings (duration: 40 minutes).

Fame came late to Antonín Dvořák, and not without opposition. As a Czech composer in the Austro-Hungarian empire, he was both blessed and cursed: on the one hand, there was a rising tide of Czech nationalism that buoyed up works by native composers; on the other, the power of the press and publishers lay in the German-speaking part of the Empire, and Dvořák always had mixed feelings about trimming his music to Germanic tastes.

He was thirty-six when he applied for the fourth time for a stipend from the Ministry of Education, submitting his *Stabat Mater*. This time, he was successful, thanks in no little part to the influence of Brahms and of Eduard Hanslick, the music critic for the *Neue Freie Presse* in Vienna. Writing to announce the award of 600 gulden, Hanslick ended his letter with the advice that "it would be advantageous for your things to become known beyond your narrow Czech fatherland, which in any case does not do much for you."

True as Hanslick's advice was, it was a bitter pill for Dvořák to swallow, and throughout his career, he would struggle to maintain his Czech identity. When his first works were published by Fritz Simrock in Berlin, he insisted that the Czech form of his name, Antonín, appear on the title page. And he persistently turned down commissions to write German-language operas, which would have given him an instant entree to Vienna. International fame came first from his first set of Slavonic Dances, which the Berlin critic Louis Ehlert proclaimed to be "a work which will make its way around the world," praising the "heavenly naturalness [which] flows through this music." So successful were the Dances, that Simrock was persuaded to publish in addition the Slavonic Rhapsodies, the

Bagatelles, and the Serenade in D minor for winds. By the beginning of 1879, the Dances had been performed as far away as Boston, and the Rhapsodies soon became as popular.

In November of that year, Dvořák went to Vienna, where the Philharmonic under Hans Richter played the Third Slavonic Rhapsody. It was "very much liked," he reported in a letter to a friend, "and I was obliged to show myself to the audience. I was sitting next to Brahms by the organ in the orchestra, and Richter pulled me out. I had to come. I must tell you that I won the sympathy of the whole orchestra, and of all the novelties they considered, they liked my Rhapsody best."

The next day, Richter invited the members of the orchestra and Dvořák to a banquet to celebrate his success, asking him then and there for a symphony for the Vienna Philharmonic's next season. Dvořák was delighted: though he had written five symphonies, none of them had been published. Between August and October, Dvořák finished his symphony, ending it with his customary acclamation, "thanks be to God."

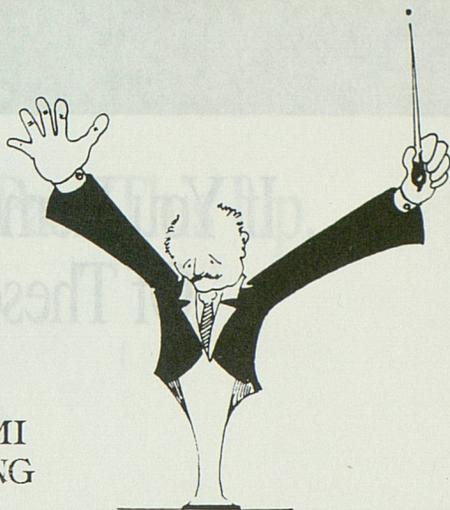
A performance was first planned for the day after Christmas, but there was insufficient rehearsal time, so the premiere was postponed until the following March. Now began a series of excuses from Richter: his mother and two of his children had contracted diphtheria, which had interfered with his work. In fact, the members of the Philharmonic had objected to playing a new work by a Czech composer two seasons in a row. Impatient with Richter's procrastination, Dvořák offered the premiere to Adolf Cech, who led the first performance in Prague on March 25, 1881. Richter remained a loyal supporter, however, and when the symphony was printed, Dvořák dedicated it to him. A footnote to history: since this was the first of Dvořák's symphonies to be published, it became known as his Symphony No. 1, and as such it was generally known until the earlier symphonies were published, the real First Symphony in C minor having to wait until 1955.

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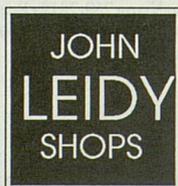
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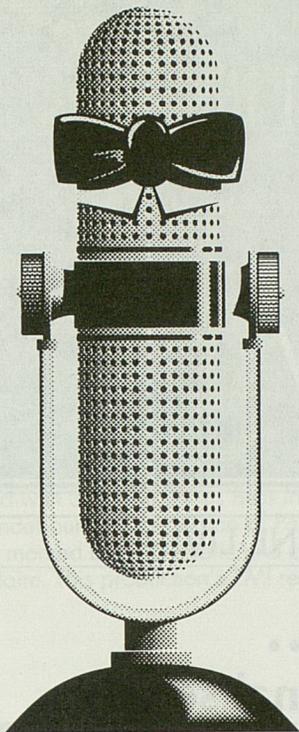
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Many writers have found it irresistible to compare the first movement of this symphony to the corresponding one in Brahms' Second, written two years earlier. The two do share the same key, D major; and the same triple meter and an opening theme built on a simple triad. But there, much of the similarity ends. While Brahms begins his D-major Symphony with a nod of the cellos and basses, then plunges right into the opening theme, Dvorák indulges in some preliminary deep-knee bends, with the theme only gradually taking shape. And there is no confusing the Brahmsian orchestra, with its somber colors, with Dvorák's, which is alive with the sounds of the woodland.

For the second movement, Beethoven is often the point of comparison, specifically the slow movement of his Ninth Symphony. That is a rare compliment, but in fact, Dvorák's *Adagio* is a much more homely movement, hardly departing from the friendly main theme. Sir Donald Tovey, in his commentary on this symphony (which he knew as Dvorák's First), makes much of the composer's naivete. That is not an inappropriate word to use here, for if Beethoven's slow movements more and more reached toward the heavens, Dvorák's always kept a foot on the ground.

The Scherzo is subtitled "furiant," the first time Dvorák uses this folk dance in his music. The game here is to keep the listener guessing, with a meter that is a merry mixture of twos and threes. At the beginning of the movement, the composer asks the second flutist to set his or her instrument aside for the piccolo. At first, this merely adds spice to the flute line, but in the Trio, it comes into its own, with a sprightly and wide-ranging melody against the sound of sustained winds and plucked strings.

The finale has also been subjected to comparisons with the one in Brahms' D-major Symphony, and here the parallel is closer, with a quick, hushed opening, moving gradually into full light. In some of his later symphonies, even the *New World*, Dvorák lost his composure in the finale, but here, he never makes a false step. This movement, Tovey aptly writes, "is a magnificent crown to this noble work, and is admirably endowed with that quality that is rarest of all in post-classical finales, the power of movement."



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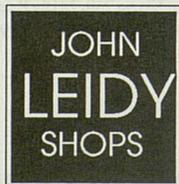
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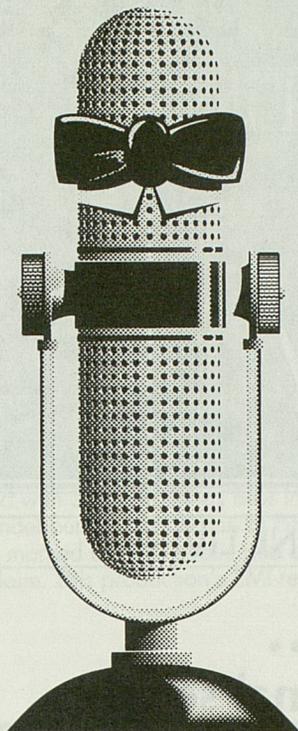
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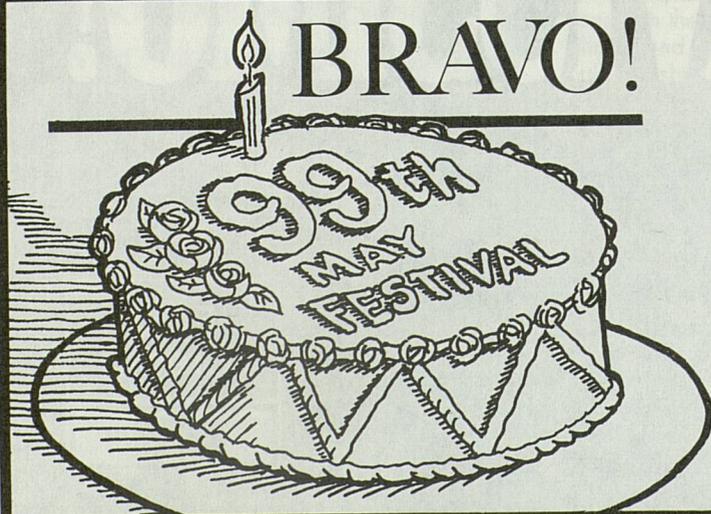
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## Cynthia Haymon, soprano

Since her first major operatic success as Thea Musgrave's *Harriet, A Woman Called Moses* in the 1985 Virginia Opera world premiere, Cynthia Haymon has made acclaimed operatic debuts at Covent Garden, Glyndebourne, Paris, Venice, Brussels, Canada, Hamburg, Munich, and across the United States. She recently collaborated with Simon Rattle as Bess in Glyndebourne's production of *Porgy and Bess*, one marked by high public and critical acclaim. This production's EMI recording was



soon released and won a 1990 Grammy Award. Winner of the Most Distinguished New Artist at Santa Fe Opera in 1984, Ms. Haymon created the role of Coretta King in the musical *King*, opposite Simon Estes, which opened in London's West End in the spring of 1990. She has also appeared with many of the world's finest orchestras and conductors, including the Boston Symphony for the world premiere of Ned Rorem's *Swords and Plowshares*. With a discography that includes the role of the Fifth Maid in *Elektra* under Seiji Ozawa and the Boston Symphony for Philips, Ms. Haymon made her first solo recording this season for Decca's Argo label, featuring art songs by American composers.

Cynthia Haymon, a native of Jacksonville, Florida, and a graduate of Northwestern University, makes her first Ann Arbor appearance this evening.

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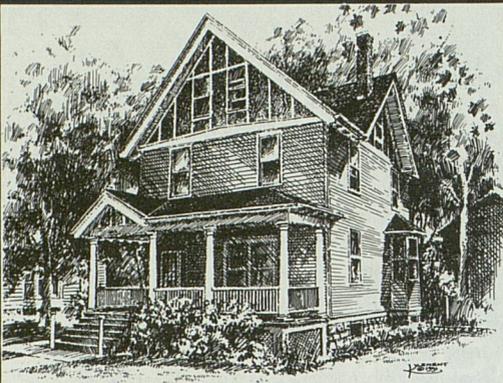
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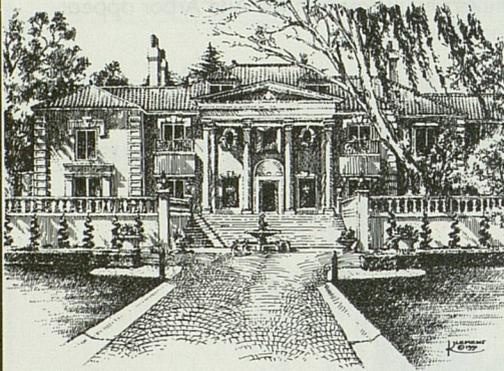
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## Craig Estep, tenor

As a 1990 Adler Fellow with the San Francisco Opera Center, Craig Estep has a continuing professional relationship with the San Francisco Opera. He made his company debut in the 1989-90 season as Dr. Caius in *Falstaff*, and has since

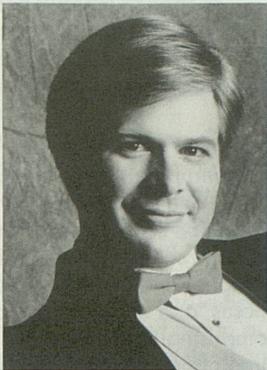


appeared in many other productions. He has also been a guest at the Calgary Opera, Greater Miami Opera, North Carolina Opera, Charleston Opera, South Carolina Opera, Birmingham Civic Opera, Charlotte Opera, and Connecticut Grand Opera. An advocate of new works, Mr. Estep sang the role of Student Arkenholz in the 1990 American premiere of Reimann's *Ghost Sonata* at the San Francisco Opera Center Showcase. He also appeared as Hal in the 1989 world premiere of Gordon Getty's opera *Plump Jack* with the Marin Opera, and with the San Francisco Opera he sang the lead role of Noburo in the United States premiere of Henze's *Das verratene Meer* in November 1991. During the 1988-89 season Mr. Estep made his Asian debut singing the role of Pinkerton in *Madama Butterfly* in Japan, a tour made possible by the San Francisco Opera Center's Pacific Rim Exchange Program. He also traveled to mainland China with the San Francisco Opera Center to sing Spoletta in the first production of *Tosca* ever seen in China. His growing number of orchestral appearances have included those with the San Francisco Symphony, Calgary Philharmonic, Phoenix Symphony, Los Angeles Chamber Orchestra, and the CBC Vancouver Symphony.

This evening, Craig Estep is heard in his Ann Arbor debut:

## Kevin McMillan, baritone

In a few short years, Canadian baritone Kevin McMillan has earned a place among his generation's most respected and admired concert artists. Trained in Canada, Great Britain, and at The Juilliard School of Music, his appearances are



now taking him to the major concert halls of the United States, as well as those in Toronto, Montreal, Paris, Berlin, and London. He has been a guest with such orchestras as the New York Philharmonic, Boston Symphony, National Symphony, Calgary Philharmonic, and Minnesota Orchestra. Mr. McMillan has recorded twice for Decca Records, including Orff's *Carmina Burana* with the San Francisco Symphony. His first recording, on the Marquis/Denson label, featured the music of Vaughan Williams and Britten and was nominated for a Juno award. His next recital album is of selected Lieder by Schubert, Schumann, Brahms, Mendelssohn, and Liszt for CBC Enterprises.

Now, Kevin McMillan gives his first performance in Ann Arbor.

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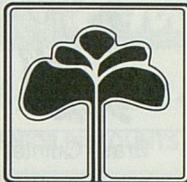
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## Carmina Burana

Carl Orff

Born July 11, 1895, Munich

Died March 29, 1982, Munich

*Carmina Burana* was first performed June 8, 1937, at the Stadtische Bühnen in Frankfurt am Main. The score calls for soprano, tenor, and baritone soloists; brief solos by two tenors, baritone, and two basses, small and large chorus, and boys' chorus; and an orchestra comprising three flutes (two doubling piccolo), three oboes (one doubling English horn), two clarinets (one doubling bass clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, five large timpani and one small one, celesta, two pianos, three glockenspiels, xylophone, castanets, rattle, jingles, triangles, two antique cymbals, four cymbals (crash and suspended), tamtam, three bells, tubular bells, tambourine, two side drums, bass drum, and strings (duration: 65 minutes).

No less than Respighi, Carl Orff was a devotee of early music, though his increasing interest in its purely theatrical side invariably led him in a different direction. One intriguing point of contact between the two: in 1925, ten years before Respighi undertook a similar task, Orff arranged Monteverdi's *Orfeo* for modern performance. He had done similar work for the *Lamento d'Arianna* and the *Ballo delle ingrate*, so both the spirit and the repertoire of the Italian Baroque were at least as familiar to him as to Respighi.

Where they parted company was in Orff's insistence on a total work of art, in which scenery and movement would play crucial roles, and music would be only one element among many. During the 1930s, he had followed closely the work of such dancers as Mary Wigman, and by the time he wrote *Carmina Burana*, in 1935 and 1936, he had become convinced that "the theater is the only place where words, music and gesture can make their full impact. I have never been concerned with music as such, but rather with music as 'spiritual discussion.' I think in terms of musical 'gestures' rather than in abstractions."

Those words might serve as an introduction to *Carmina Burana*, which he considered the beginning of his mature work, writing to his publisher that everything he had written before that might as well be destroyed. The texts of the *Carmina*, written in Medieval Latin, Middle High German, and Old French, come from a thirteenth-century manuscript discovered in

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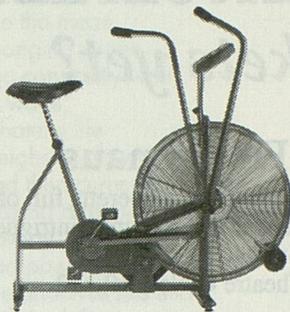
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1803 in the monastery of Benediktbeuren, hence the title *Carmina Burana*: "Songs of Beuren." The manuscript was first published in 1847, but scholars could not, and for the most part, still cannot, read the musical notation. The neums that accompany the text — descendants of the accent marks in late Greek — indicate the rise and fall of the melody, but not its precise pitches. Modern performer-musicologists have exercised great ingenuity in reconstructing the melodies, relying in part on other copies in more precise notation, in part, on pure guesswork. Anyone who cares to hear what these songs may have sounded like to a thirteenth-century listener can do no better than seek out the recordings of the Studio der fruhen Musik, a group coincidentally based at one time in Orff's own city of Munich.

Not a note of the original music has found its way into Orff's score. Rather, he has concocted imaginary medieval music, as it might sound to a twentieth-century listener. The orchestra, too, is his own creation, with strings reduced to a subsidiary role, winds only slightly more prominent, and a massive percussion battery powerfully underlining the beat and coloring the score.

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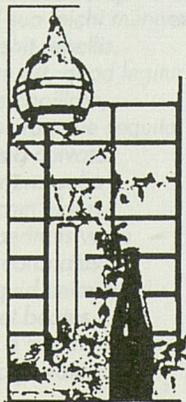
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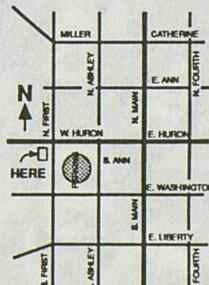
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The most famous parts of *Carmina Burana* are the massive choruses, with their chugging rhythm, such as the paean to Fortune that opens and closes the work. But there are other styles to be savored: the broad parody of liturgical chant in the song of the Abbot of Cucany; and the timeless lyricism of much of the music from the "courtly love" section. Ironically, this wholly modern re-creation of the Middle Ages has had a more enduring life than Respighi's somewhat more literal transcriptions from the Renaissance and Baroque. If there is any lesson there, it is one that the wandering student-poets who wrote the *Carmina* would have endorsed: if you sin, sin boldly.

Part I celebrates the glories of spring, and is divided into two subsections. The first, *Primo vere* ("In Springtime"), comprises three songs welcoming the season; the second, *Uf dem Anger* ("On the Green"), begins with a rumbustious Dance, the only piece without voices in the entire work, and continues with four increasingly lusty choral songs.

Part II, *In Taberna*, is a sequence of drinking songs for the two male soloists and male chorus. Most striking here are the plaint of a roasting swan (tenor, falsetto) and the song of the Abbot of Cucany, a parody of Gregorian chant for the baritone and chorus.

Part III, *Cour d'Amours* ("The Court of Love") is an intoxicating glorification of youth and pleasure, rewarding the solo soprano for her patience through the preceding sections with some stunning (and challenging) opportunities for display. If the rollicking and insinuating *Tempus est jocundum* (in which the baritone and the boys have the most fun) is the single most ingratiating portion of the score, the soprano's *Dulcissime*, which follows to conclude Part III, is surely the most brilliant.

*Blanziflor et Helena* follows Part III as a brief intermezzo, leading to a reprise of the opening *O Fortuna* as epilogue.

**1.****O Fortuna**

O Fortuna,  
 velut Luna,  
 statu variabilis,  
 semper crescis  
 aut decrescis;  
 vita detestabilis  
 nunc obdurat  
 et tunc curat  
 ludo mentis aciem,  
 egestatem  
 potestatem  
 dissolvit ut glaciem.  
 Sors immanis  
 et inanis,  
 rota tu volubilis,  
 status malus,  
 vana salus  
 semper dissolubilis,  
 obumbrata  
 et velata  
 michi quoque niteris;  
 nunc per ludum  
 dorsum nudum  
 feri tui sceleris.  
 Sors salutis  
 et virtutis  
 michi nunc contraria  
 est affectus  
 et defectus  
 semper in angaria.  
 Hac in hora  
 sine mora  
 corde pulsum tangite;  
 quod per sortem  
 sternit fortem  
 mecum omnes plangite!

**2.****Fortune plango vulnera**

Fortune plango vulnera  
 stillantibus ocellis,  
 quod sua michi munera  
 subtrahit rebellis.  
 Verum est, quod legitur  
 fronte capillata,  
 sed plerumque sequitur  
 occasio calvata.  
 In Fortune solio  
 sederam elatus,  
 prosperitatis vario  
 flore coronatus;  
 quicquid enim florui  
 felix et beatus,  
 nunc a summo corruvi  
 gloria privatus.

**1.****O Fortune**

O Fortune,  
 like the moon  
 changing shape,  
 you constantly wax  
 or wane;  
 a hateful life  
 weighs us down  
 and then cures us,  
 making a game of our thoughts,  
 poverty  
 and power  
 she dissolves like snow.  
 Fate both fearsome  
 and empty,  
 you are a turning wheel.  
 Difficulty  
 and vain happiness  
 are both dissolved.  
 Covered in clouds  
 and veiled,  
 you threaten me;  
 Now by chance  
 my bare back  
 is turned to your wickedness.  
 Good fortune  
 and virtue  
 are now turned from me.  
 Affection  
 and defeat  
 are always at your service.  
 Right now,  
 without delay,  
 pluck the string;  
 since by fate  
 the strong man is overthrown,  
 weep with me, all of you!

**2.****I bewail the wounds of fortune**

with brimming eyes,  
 for the rebellious one  
 has taken her gifts from me.  
 It is true that one reads  
 with a full head of hair,  
 but then by chance  
 you turn bald.  
 On Fortune's seat  
 I was lifted up,  
 crowned with the blossoms  
 of prosperity.  
 But though I bloomed,  
 happy and blessed,  
 now I am struck down from on high  
 deprived of glory.  
 The wheel of fortune turns;

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*Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice —  
caveat ruinam!  
nam sub axe legimus  
Hecubam reginam.*

### I. PRIMO VERE

3.

#### Veris leta facies

*Veris leta facies  
mundo propinatur  
hiemalis acies  
victa iam fugatur,  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que cantu celebratur.  
Flore fusus gremio  
Phebus novo more  
risum dat, hoc vario  
iam stipatur flore  
Zephyrus nectareo  
spirans in odore;  
certatim pro bravo  
curramus in amore.  
Cytharizat cantico  
dulcis Philomena,  
flore ridet vario  
prata iam serena,  
salit cetus avium  
silve per amena,  
chorus promit virginum  
iam gaudia millena.*

4.

#### Omnia Sol temperat

*Omnia Sol temperat  
purus et subtilis,  
novo mundo reserat  
facies Aprilis,  
ad amorem properat  
animus herilis,  
et iocundis imperat  
deus puerilis.  
Rerum tanta novitas  
in solemnibus  
et veris auctoritas  
iubet nos gaudere;  
vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuum retinere.  
Ama me fideliter!  
fidem meam nota:  
de corde totaliter  
et ex mente tota  
sum presentialiter*

I fall down, abased.  
Another is raised up.  
Greatly exalted  
the king sits at the top —  
let him beware of ruin!  
For beneath the axle we see  
Queen Hecuba.

### I. IN SPRINGTIME

3.

#### The Joyful Face of Spring

The joyful face of spring  
is presented to the world;  
winter's forces  
flee in defeat.  
In colorful garments,  
Flora reigns,  
and with the sweet song of the woodlands  
she is celebrated.  
Reclining on Flora's bosom  
Phoebus smiles again,  
and he is attended by flowers of every  
sort.

Zephyrus, breathing  
the scented fragrance.  
Striving for the prize,  
let us hurry to love.

Sweet Philomel  
sings her sweet song.  
The field smiles,  
serene in her flowers.

A pleasant flock of birds  
rises from the woods.  
The chorus of maidens  
brings a thousand joys.

4.

#### The Sun Tempers All Things

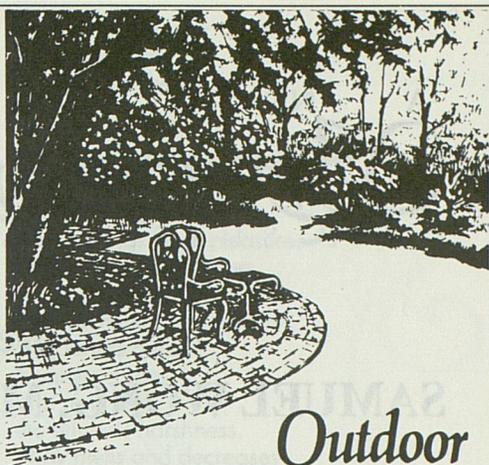
The sun tempers all things  
pure and subtle.

In a new world,  
April reveals her face.  
The mistress' spirit  
hurries to love,  
and the boy-god  
rules over the joyful.

Such great renewal of things  
at spring's solemnity  
and spring's authority  
bid us be joyful.

Spring offers our accustomed paths and in  
your springtime  
there is faithfulness and honor  
in keeping one's lover.  
Love me faithfully,  
note my own faithfulness.

With my whole heart  
and whole mind  
I am with you



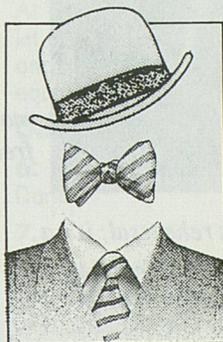
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*absens in remota.  
quisquis amat taliter,  
volvitur in rota.*

**5.**

**Ecce gratum**

*Ecce gratum  
et optatum  
Ver reducit gaudia,  
purpuratum  
flore pratum,  
Sol serenat omnia,  
iamiam cedant tristia!  
Estas redit,  
nunc recedit  
Hyemis sevitia.  
Iam liquescit  
et descrecit  
grando, nix et cetera,  
bruma fugit,  
et iam sugit  
Ver Estatis ubera;  
illi mens est misera,  
qui nec vivit  
nec lascivit  
sub Estatis dextera.  
Gloriantur  
te letantur  
in melle dulcedinis  
qui conantur,  
ut utantur  
premio Cupidinis;  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paradis.*

**UF DEM ANGER**

**6.**

*Tanz*

**7.**

**Floret silva nobilis**

*Floret silva nobilis  
floribus et follis.  
Ubi et antiquus  
meus amicus?  
hinc equitavit.  
eia, quis me amabit?  
Floret silva undique.  
nach mime gesellen ist mir we.  
Gruonet der walt allenthalben  
wa ist min geselle alse lange?  
der ist geriten hinnen,  
owi, wer sol mich minnen?*

even when I am far away.  
Whoever loves so  
is turned on the wheel.

**5.**

**Behold Pleasant Spring**

Behold pleasant  
and long-awaited spring,  
which brings back pleasures  
and with purple flowers  
decks the fields.  
The sun makes all peaceful,  
let sadness depart.  
Summer comes,  
and now flees  
the winter's harshness.  
Now melts and decreases  
hail, ice and snow.  
The mist flees,  
and now spring  
suckles at the breasts of  
summer.  
He is troubled at heart  
who does not live and  
rejoice,  
in the embrace of summer.  
They rejoice  
and take pleasure in you,  
in your honeyed sweetness —  
those who seek  
and take advantage of  
Cupid's prize;  
At Venus' command,  
let us rejoice  
and take our pleasure,  
equals to Paris.

**On the Green**

**6.**

*Dance*

**7.**

**The Noble Forest Blooms**

The noble forest blooms  
with blossoms and leaves.  
Where shall I find  
my former lover?  
He has ridden away.  
Alas, who shall love me.  
(The second verse repeats the  
first, in German)

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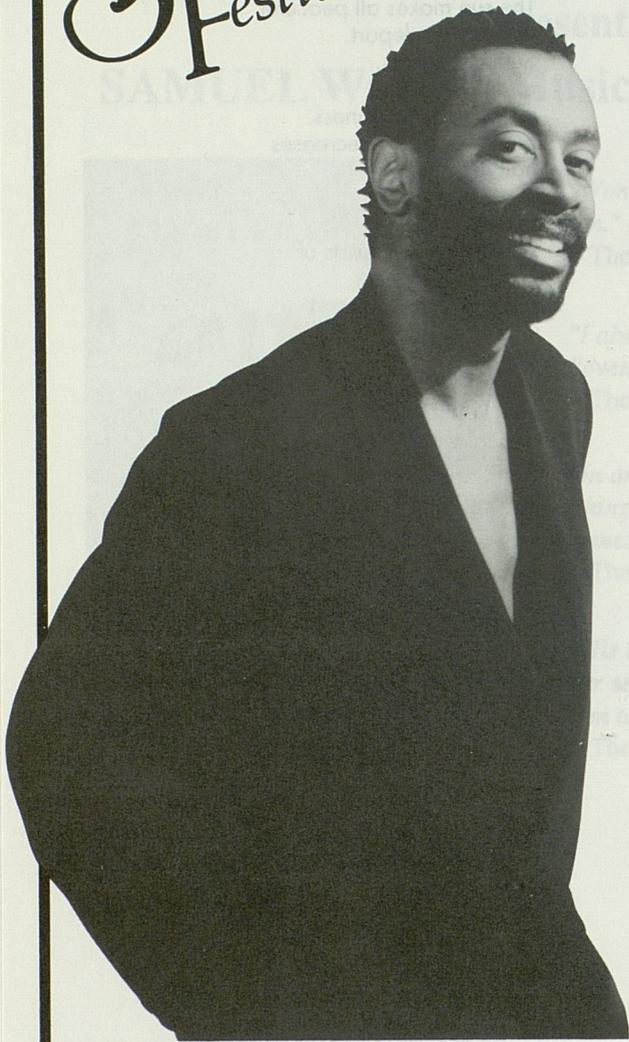
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**8.****Chramer, gip die varwe mir**

*Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der minnenliebe noete.  
Seht mich an,  
jungen man!  
lat mich iu gevallen!  
Minnet, tugentliche man,  
minnecliche vrouwen!  
minne tuot ih hoch gemuot  
unde lat iuch in hohlen eren schouwen  
Seht mich an,  
jungen man!  
lat mich iu gevallen!  
Wol dir, werlt, das du bist  
also freudenriche!  
ich wil dir sin undertan  
durch din liebe simmer sicherliche.  
Seht mich an, jungen man!  
lat mich iu gevallen!*

**9.****Reie**

*Swaz hie gat umbe  
Swaz hie gat umbe  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan.  
Chume, chum geselle min  
Chume, chum geselle min,  
ih enbite harte din,  
ih enbite harte din,  
chume, chum geselle min.  
Suzer roservarwer munt,  
chum unde mache mich gesunt,  
chum unde mache mich gesunt,  
suzer rosenvarwer munt.  
Swaz hie gat umbe  
Swaz hie gat umbe  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan.*

**10.****Were diu werlt alle min**

*Were diu welt alle min  
von dem mere unze an den Rin,  
des wolt ih mih darben,  
daz diu chunegin von Engellant  
lege an minen armen.*

**II. IN TABERNA****11.****Estuans interius**

*Estuans interius  
ira vehementi*

**8.****Merchant, Give me my Makeup**

*Merchant, give me my makeup  
to redder my cheeks,  
so that I can make the young men  
fall in love with me.  
Look at me,  
young men.  
Let me please you!  
O you virtuous men,  
love us worthy women.  
Love raises your spirits,  
and makes you look radiant.  
Look at me,  
young men.  
Let me please you!  
Hail to you, O world,  
so full of joy!  
I will be in your debt  
for your kindness.  
Look at me,  
young men.  
Let me please you!*

**9.****Round Dance**

*Those who are circling around  
are all young maidens.  
They will be without a man  
all summer long.  
Come, come, my companion,  
I long for you so deeply,  
I long for you so deeply,  
come, come, my companion.  
Sweet, rosy lips,  
come and make me well,  
come and make me well,  
sweet, rosy lips.  
Those who are circling around  
are all young maidens.  
They will be without a man  
all summer long.*

**10.****If all the World Were Mine**

*If all the world were mine  
from the sea to the Rhine,  
I would let it all go,  
if the queen of England  
lay in my arms.*

**II. In the Tavern****11.****Burning inside**

*Burning inside  
with a raging anger*

*in amaritudine  
loquor mee menti:  
factus de materia,  
cinis elementi  
similis sum folio,  
de quo ludunt venti.  
Cum sit enim proprium  
viro sapienti  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti  
sub eodem tramite  
nunquam permanenti.  
Feror ego veluti  
sine nauta navis,  
ut per vias aeris  
vaga fertur avis;  
non me tenent vincula,  
non me tenet clavis,  
quero mihi similes,  
et aniungor pravis.  
Mihi cordis gravitas  
res videtur gravis;  
iocus est amabilis  
dulciorque favis;  
quicquid Venus imperat,  
labor est suavis,  
que nunquam in cordibus  
habitat ignavis.  
Via lata gradior  
more iuventutis,  
inplicor et vitiis  
immemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in anima  
curam gero cutis.*

## 12.

### **Olim lacus colueram**

*Olim lacus colueram,  
olim pulcher extiteram  
dum cignus ego fueram.  
Miser, miser!  
modo niger  
et ustus fortiter!  
Girat, regirat garcifer;  
me rogitur urit fortiter:  
propinat me nunc dapifer,  
Miser, miser!  
modo niger  
et ustus fortiter!  
Nunc in scutella iaceo,  
et volitare nequeo,  
dentes fredentes video:  
Miser, miser!  
modo niger  
et ustus fortiter!*

in bitterness  
I talk to myself:  
made of the material  
of elemental dust  
I am like a leaf  
blown by the winds.  
Though it is proper  
for a wise man  
to build his foundation  
on a rock,  
I am a fool,  
like a wandering river  
never staying  
in the same path.  
I am carried along  
like a ship without a sail,  
as a migratory bird is carried  
through the sky;  
no chains bind me,  
no key locks me in,  
I seek those like me  
and join the depraved.  
To me the burdens of my heart  
seem a grave matter;  
a joke is pleasant  
and sweeter than the honeycomb;  
whatever Venus commands,  
her work is a delight  
and she never dwells  
in listless hearts.  
I move along the broad path  
in the way of youth,  
and I am tangled up in vices  
heedless of virtue,  
eager for pleasure  
more than for salvation,  
dead in soul  
I take care of my body.

## 12.

### **Once, I dwelt in the lake**

Once, I dwelt in the lake,  
then I was beautiful  
when I was a swan.  
Wretched, wretched!  
Now charred  
and roasted to a cinder.  
The spit-boy turns and turns me,  
the pyre burns me through;  
and the waiter carries me in.  
Wretched, wretched!  
Now charred  
and roasted to a cinder.  
Now I lie on the platter  
and cannot fly,  
I see the gnashing of teeth.  
Wretched, wretched.  
Now charred  
and roasted to a cinder.

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**13.****Ego sum abbas**

*Ego sum abbas Cucaniensis  
et consilium meum est cum bibulis,  
et is secta Decii voluntas mea est,  
et qui mane me quesierit in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:  
Wafna, wafna!  
Nostre vite gaudia  
abstulit omnia!*

**14.****In taberna quando sumus**

*In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.  
Quid agatur in taberna,  
ubi nummus est pincerna,  
hoc est opus ut queratur,  
si quid loquar, audiatur.  
Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudantur,  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem,  
sed pro Bacho mittunt sortem.  
Primo pro nummata vini;  
ex hanc bibunt libertini,  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinquies pro fidelibus defunctis,  
sexies pro sororibus vanis,  
septies pro militibus silvanis.  
Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro penitentibus,  
tredecies pro iter argentibus.  
Tam pro papa quam pro rege  
bibunt omnes sine lege.  
Bibit hera, bibit herus,  
biti miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudus, bibit magus.  
Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soro, bibit frater,  
bibit anus, bibit mater,  
bibet ista, bibet ille,*

**13.****I am the Abbot of Cucany**

I am the Abbot of Cucany  
and my council is with drinkers,  
and my pleasure is in the sect of Decius,  
and if someone comes looking for me  
in the tavern in the morning,  
he will leave naked by evening, and thus  
stripped of his garments, he will cry:  
Wafna, wafna! What has miserable fate done  
to me? It has taken away all life's pleasures.

**14.****In the Tavern**

When we are in the tavern  
we don't care about the grave  
but we hasten to our games  
over which we sweat.  
What happens in the taverns,  
where a coin brings a drink,  
here is what you want to hear:  
when I tell you, listen.  
Some gamble, some drink,  
some live indiscreetly.  
But of those who stay in the game,  
some will be stripped naked,  
some get dressed here,  
some put on sackcloth.  
Here, none fears death,  
but casts lots for wine.  
First they throw for the price of a glass,  
this the libertines drink.  
Once they drink for the prisoners,  
after this, they drink three times for the living,  
four times for all Christians,  
five for the faithful departed,  
six times for the vain nuns,  
seven times for the woodland soldiers.  
Eight times for the delinquent brethren,  
nine times for dispersed monks,  
ten times for the sailors,  
eleven for those in battle,  
twelve for the penitent,  
thirteen for travelers.  
Then for the pope and the king,  
they all drink without restraint.  
The mistress drinks, and the master,  
the soldier drinks, and the clerk,  
the man drinks, and the woman,  
the servant drinks, and the maid,  
quick or lazy, they both drink,  
white and black, they drink,  
the steady man drinks, and the tipsy one,  
the yokel and the sage.  
The poor man drinks, and the sick one,  
the exile and the unknown,  
the boy and the old man,  
the bishop and the dean,  
the sister drinks, and the brother,  
the old crone and the mother,

*bibunt centum, bibunt mille.  
Parum sexcente nummate  
durant cum immoderate  
bibunt omnes sine meta.  
Quamvis bibant mente leta;  
sic nos rodunt omnes gentes,  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.*

### III. COUR D'AMOURS

#### 15.

#### **Amor volat undique**

*Amor volat undique,  
captus est libidine.  
Iuvenes, iuencule  
coniunguntur merito.  
Siqua since socio,  
caret omni gaudio,  
tenent noctis infima  
sub intimo cordis in custodia:  
fit res amarissima.*

#### 16.

#### **Dies, nox et omnia**

*Dies, nox et omnia  
mihi sunt contraria,  
virginum colloquia  
me fay planszer,  
oy suvenez suspirer,  
plu me fay temer.  
O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolor,  
attamen consulite  
per voster honor.  
Tua pulchra facies,  
me fay planszer milies,  
pectus habens glacies,  
a remenders  
tatim vivus fierem  
per un baser.*

#### 17.

#### **Stetit puella**

*Stetit puella  
rufa tunica;  
si quis eam tetigit,  
tunica crepuit.  
Eia.  
Stetit puella,  
tamquam rosula;  
facie splenduit,  
os eius floruit.  
Eia.*

this one drinks, that one drinks,  
a hundred drink, a thousand drink.  
Six hundred coins don't last long  
when they drink themselves silly  
and without stopping.  
Although they drink with a merry heart,  
everyone criticizes us,  
and thus we are poor.  
Let our critics be confounded  
and stricken from the book of the just.

### III. The Court of Love

#### 15.

#### **Love flies everywhere**

Love flies everywhere,  
and is seized by desire.  
Young men and women  
properly come together.  
If anyone is without a companion,  
she has no fun.  
Deepest night  
inside he holds her heart captive:  
a bitter thing.

#### 16.

#### **Night, day, and everything**

Night, day, and everything  
is against me,  
girls' talk  
makes me weep,  
I often hear sighing  
and it makes me more afraid.  
O friends, be merry,  
tell whatever you know,  
but have mercy on me, a wretch,  
in great sorrow.  
But give me counsel  
for your honor.  
Your lovely face  
makes me weep a thousand tears.  
Your heart is ice;  
it must be changed.  
At once I would come to life  
with a kiss.

#### 17.

#### **There stood a girl**

There stood a girl  
in a red tunic;  
if anyone touched her,  
the tunic rustled.  
Eia.  
There stood a girl  
like a rosebud,  
her face glowed  
and her mouth flowered.  
Eia.

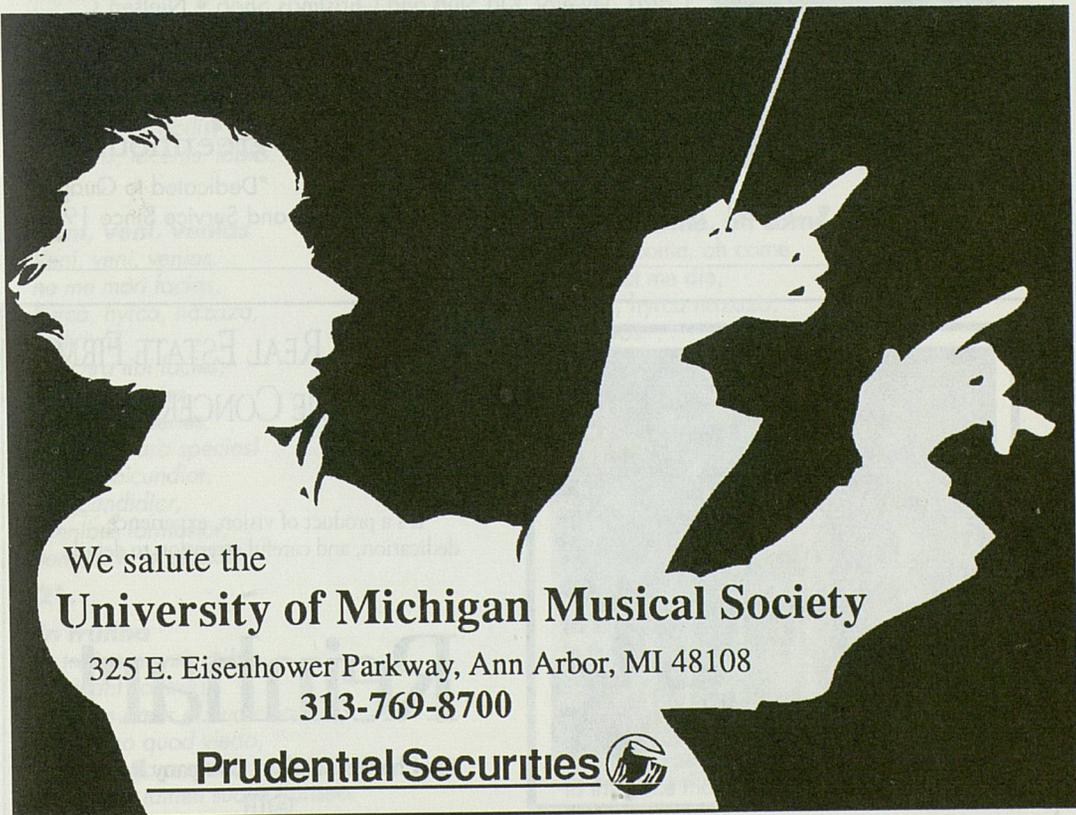
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Ann Arbor

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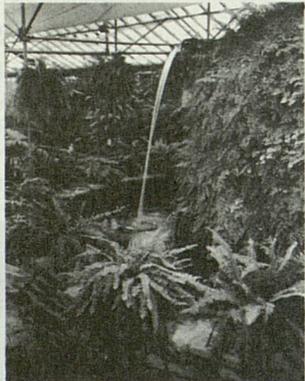
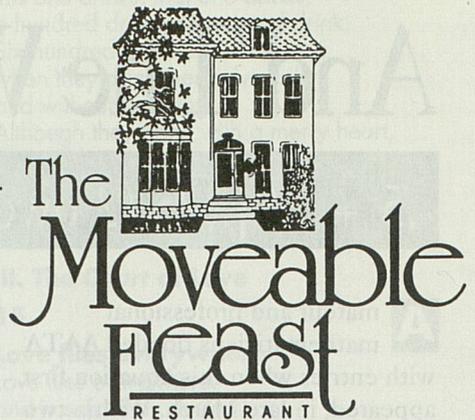
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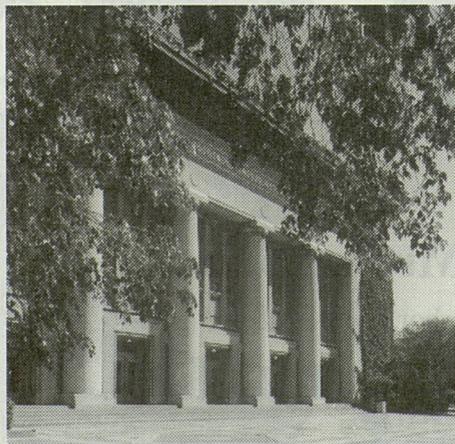
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18.

**Circa me pectora**

*Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere.*

*Manda liet,  
manda liet,  
min geselle  
chumet niet.*

*Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris.*

*Manda liet,  
manda liet,  
min geselle  
chumet niet.*

*Vellet deus, vellent dii,  
quod mente proposui,  
ut eius virginea  
reserassem vincula.*

*Manda liet,  
manda liet,  
min geselle  
chumet niet.*

19.

**Si puer cum puellula**

*Si puer cum puellula  
moraretur in cellula,  
felix coniunctio.*

*Amore surescente,  
pariter e medio  
propulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis.*

20.

**Veni, veni, venias**

*Veni, veni, venias,  
ne me mori facias,  
hyrca, hyrca, nazaza,  
Trillirivos . . .*

*Pulchra tibi facies,  
oculorum acies,  
capillorum series,  
o quam clara species!  
Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te glorior!*

21.

**In trutina**

*In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.  
Sed eligo quod viedo,  
collum iugo prebeo;  
ad iugum tamen suave transeo.*

18.

**In my heart**

are many sighs  
for your beauty,  
and these sighs  
wound me sorely.

Manda liet,  
manda liet,  
my sweetheart  
does not come.

Your eyes shine  
like the rays of the sun,  
like the splendor of lightning,  
they illuminate the darkness.

Manda liet,  
manda liet,  
my companion  
does not come.

May God grant, all the gods,  
what I have in mind:  
to undo the chains  
of her virginity.

Manda liet,  
manda liet,  
my companion  
does not come.

19.

**If a boy and a girl**

If a boy and a girl  
linger in a little room,  
this is a happy union.

Love increases,  
and from their midst,  
boredom is driven away,  
there is unspeakable pleasure  
for their limbs, their arms, their lips.

20.

**Come, come, oh come**

Come, come, oh come,  
don't let me die,  
hyrca, hyrca nazaza,  
trillirivos. . .

Your face is beautiful,  
the glint of your eyes,  
the plaits of your hair,  
o how beautiful you are!  
Ruddier than a rose,  
fairer than a lily,  
more beautiful than any other,  
I shall always glory in you!

21.

**In the Balance**

In the balance of my doubtful heart  
contraries pull back and forth:  
earthly love and chastity.  
But I choose what I see,  
I bend my neck to the yoke:  
to the yoke that is, after all, so sweet.

**22.****Tempus est iocundum**

*Tempus est iocundum,  
o virgines,  
modo congaudete  
vos iuvenes.  
Oh — oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.  
Mea me confortat  
promissio,  
mea me deport  
atnegatio.  
Oh — oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.  
Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.  
Oh — oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.  
Me mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.  
Oh — oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.  
Veni, domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam pereo.  
Oh — oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.*

**23.****Dulcissime**

*Dulcissime,  
totam tibi subdo me!*

**22.****The Season is Pleasant**

The season is pleasant,  
o maidens,  
now rejoice together,  
you young men.  
Oh — oh,  
I am bursting into bloom,  
I am burning  
with youthful love,  
in a new, new love  
I perish.  
When she yields,  
she comforts me.  
But when she refuses,  
she banishes me.  
Oh — oh,  
I am bursting into bloom,  
I am burning  
with youthful love,  
in a new, new love  
I perish.  
In winter time  
a man is patient,  
but in spring,  
his heart is lusty.  
Oh — oh,  
I am bursting into bloom,  
I am burning  
with youthful love,  
in a new, new love  
I perish.  
My virginity  
plays games with me,  
but by simplicity  
restrains me.  
Oh — oh,  
I am bursting into bloom,  
I am burning  
with youthful love,  
in a new, new love  
I perish.  
Come, my darling,  
with pleasure,  
come, come, my fair one,  
I am perishing.  
Oh — oh,  
I am bursting into bloom,  
I am burning  
with youthful love,  
in a new, new love  
I perish.

**23.****O sweetest one**

*O sweetest one,  
I give my all to you.*

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August, 1991

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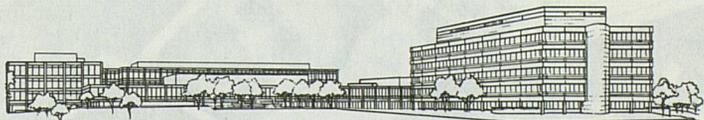
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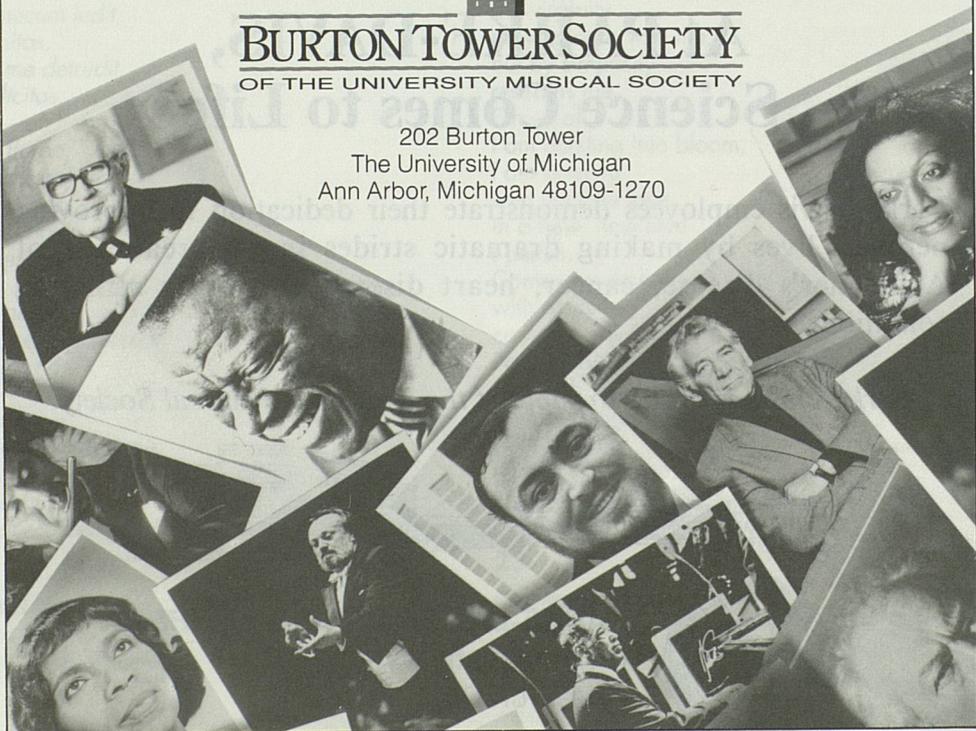
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Ann Arbor, Michigan 48109-1270



## BLANZIFLOR ET HELENA

24.

### **Ave formosissima**

*Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar  
ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa.*

## FORTUNA IMPERATRIX MUNDI

25.

### **O Fortuna**

*O Fortuna,  
velut Luna,  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem  
potestatem  
dissolvit ut glaciem.  
Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
feri tui sceleris.  
Sors salutis  
et virtutis  
michi nunc contraria  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem  
mecum omnes plangite!*

## Blanchefleur and Helen

24.

### **Hail, most lovely**

*Hail, most lovely,  
precious gem,  
hail, the pride of virgins,  
the glorious virgin,  
hail, light of the world,  
hail, rose of the world.  
Blanchefleur and Helen,  
noble Venus, hail.*

## Fortune, the Ruler of the World

25.

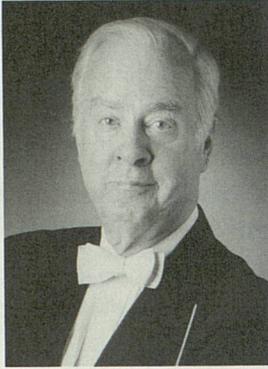
### **O Fortune**

*O Fortune,  
like the moon  
changing shape,  
you constantly wax  
or wane;  
a hateful life  
weighs us down  
and then cures us,  
making a game of our thoughts,  
poverty  
and power  
she dissolves like snow.  
Fate both fearsome  
and empty,  
you are a turning wheel.  
Difficulty  
and vain happiness  
are both dissolved.  
Covered in clouds  
and veiled,  
you threaten me;  
Now by chance  
my bare back  
is turned to your wickedness.  
Good fortune  
and virtue  
are now turned from me.  
Affection  
and defeat  
are always at your service.  
Right now,  
without delay,  
pluck the string;  
since by fate  
the strong man is overthrown,  
weep with me, all of you!*

## Thomas Hilbish

Professor Emeritus of Music and Director Emeritus of University Chorus at the University of Michigan, Thomas Hilbish is also serving as interim director of The Festival Chorus and the University Choral Union.

Throughout his career, he has established himself as one of America's leading conductors of choral music. After earning degrees at the University of Miami and Westminster Choir College, Professor Hilbish spent 16 years as supervisor of music at the Princeton Public Schools before joining the U-M School of Music faculty in 1965. There, he formed the University of Michigan Chamber Choir, which became internationally recognized for its excellence as it toured through Italy, the Soviet Union, Spain, Poland, Czechoslovakia, and Hungary. The Chamber Choir made several recordings, one of which — Menotti's *The Unicorn, the Gorgon, and the Manticore* — received a Grammy nomination in 1981.



Professor Hilbish has prepared choirs for many distinguished conductors, including Robert Shaw, Thomas Schippers, Leonard Bernstein, Kurt Masur, and tonight for Neeme Järvi. He was selected on three occasions to conduct the United States University Chorus (drawn from ten universities) at Washington's Kennedy Center and New York's Lincoln Center for the International Choral Festival. Through the years, he has served as visiting lecturer in conducting at Indiana University, Western Michigan University, University of Wisconsin, Westminster Choir College, Princeton and Harvard Universities, Florida State University, University of California Los Angeles, and the University of Southern California.

*Time* magazine recognized Professor Hilbish for his skillful and authoritative conducting of difficult contemporary works, naming those by Stravinsky, Webern, and Schoenberg. This year, he adds Carl Orff's *Carmina Burana* to that list.

## The Festival Chorus

Since its debut in the spring of 1970, The Festival Chorus has performed annually with distinguished orchestras and conductors from around the world. In addition to these performances in Ann Arbor, the Chorus has traveled abroad for three concert tours — to Europe in the 1976 bicentennial year, to Egypt in 1979, and to Spain in 1982.

In addition to its annual May Festival appearances and other performances with world-famous visiting orchestras and conductors, The Festival Chorus has presented numerous special concerts. Among them are Founders Day concerts, concerts of Schubert's songs and his Mass in A-flat, American folk songs and spirituals, and special oratorio concerts of Handel's *Israel in Egypt* and *Judas Maccabaeus*. Chorus members also participated in the Tribute Concert salute to Donald Bryant in January 1990 and last year collaborated with the Ann Arbor Cantata Singers and the Ann Arbor Symphony Orchestra under Carl St. Clair to present Maurice Duruflé's "Requiem."

This evening's performance of *Carmina Burana* is the last of four given by the Detroit Symphony Orchestra and The Festival Chorus; the previous three took place last weekend in Detroit's Orchestra Hall.

The long-established choral tradition of the University Musical Society goes back to 1879, when a group of local church choir members gathered to sing choruses of *Messiah*. Soon after the first concert of the Choral Union (as the group was named) on December 16, 1879, the University Musical Society came into being on February 24, 1880. Continuing this century-old spirit of community collaboration, chorus membership remains open to all by audition, resulting in a mixture of townspeople, students, and faculty with a common love of music and singing.

# The Festival Chorus

## First Sopranos

Joan M. Bell  
Cheryl Brown-West  
Ann Burke  
Letitia J. Byrd  
MaryEllen Cain  
Susan Campbell  
Young S. Cho  
Elaine Cox  
Marie Davis  
Kathryn Foster Elliott  
Katherine Gardner  
Lori Kathleen Gould  
Julie A. Jacobs  
Doreen Jessen

Carolyn Leyh  
Nancy Lodwick  
Kim Mackenzie  
Beth Macnee  
Amy K. McGee  
Christine McIntyre  
Margaret Nesse  
Nannette Patrice  
Carole Lynch  
    Pennington  
Sara J. Peth  
Sarah Pollard  
Karwyn Rigan  
JoAnne Ripley  
Kelly Ripley  
Alice M. Schneider  
Laurene E. Schuman  
Virginia Smith  
Susan E. Topol  
Margaret Warrick  
Linda Kaye Woodman  
Susan Wortman

## Second Sopranos

Debra Joy Allen  
Lynne de Benedette  
Patricia Hackney  
Kathleen M. Higley  
Karen L. Keip  
Stephanie Kosarin  
Ann Kathryn Kuelbs  
Judy Lehmann  
Loretta Loyalvo  
Marilyn Meeker  
Katherine M. Metres  
Nancy Rae Morehead

Audrey C. Murray  
Ann O'Beay  
Virginia Reese  
Marian Robinson  
Kay Stefanski  
Sue Ellen Straub  
Patricia Tompkins  
Jody Tull  
Jean Marion Urquhart  
Catherine Wadhams  
Barbara Hertz Wallgren  
Brenda Walls  
Dr. Rachelle B. Warren  
Charlotte Wolfe

## First Altos

Margo Angelini  
Martha Ause  
Leslie Austin  
Carol A. Beardmore  
Lubomyra Chapelsky  
Lee-may Chen  
Laura Clausen  
Mary C. Crichton  
Deborah A. Dowson  
Anna Egert  
Anne Facione-Russell  
Marilyn Finkbeiner  
Andrea Foote  
Martha Friedlander  
Ruth Gewanter  
Jacqueline Hinckley  
Nancy Houk  
Jean Huneke  
Carol Hurwitz  
Gretchen Jackson  
Nancy Karp

## THOMAS HILBISH

*Interim Conductor*

## JEAN SCHNEIDER-CLAYTOR

*Rehearsal Accompanist*

## SARA BILLMANN

*Manager*

## CINDY EGOLF SHAM-RAO

*Assistant Conductor*

## DONALD BRYANT

*Conductor Emeritus*

Carolyn King  
Lisa Lava-Kellar  
Carrie O'Neill  
Marianne Page  
Sara Ryan  
Carren Sandall  
Jari Smith  
Joan Stahman  
Anna Vakil  
Jane Van Bolt  
Marianne Webster  
Amy White  
Ann F. Woodward

## Second Altos

Anne Lampman Abbrecht  
Marjorie Baird  
Anne Davis  
Siri Gottlieb  
Laura Graedel  
Mary E. Haab  
Nancy Heaton  
Carol Kraemer Hohnke  
Dana Hull  
Wendy Jerome  
Loree Kallay  
Katherine Klykylo  
Sally Kope  
Patricia Kowalski  
Elsie W. Lovelace  
Frances Lyman  
Cheryl Melby MacKrell  
Patricia Kaiser McCloud  
Anna Millard  
Lois P. Nelson  
Anne Ormand  
Julie Ann Ritter

Carol Ann Roseman  
Cynthia J. Sorensen  
Patricia Steiss

## First Tenors

John Ballbach  
Charles Cowley  
Father Timothy  
    Dombrowski  
Bob Douglas  
James Frenza  
Marshall J. Grimm  
Arthur Gulick, M.D.  
Alfred O. Hero  
Forrest G. Hooper  
Thomas Jameson  
Joseph Kubis  
Robert K. MacGregor  
Helen F. Welford

## Second Tenors

Steve M. Billcheck  
John W. Etsweiler, III  
Carl T. Gies  
Albert P. Girod, Jr.  
Ted Hefley  
Thomas Hmay  
Henry Johnson  
Martin G. Kope  
Jason Moraleda  
David M. Rumford  
Henry Schuman  
Carl R. Smith  
Vince Zuellig

## First Bases

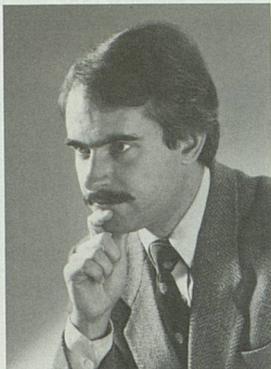
John R. Alexander  
Chris Bartlett  
Ronald C. Bishop  
Dean Bodley  
Michael Brand  
John M. Brueger  
Wah Keung Chan  
John J. Dryden  
C. William Ferguson  
David A. Jaeger  
Lawrence L. Lohr  
Charles Lovelace  
John MacKrell  
Robert A. Markley  
Joseph D. McCadden  
John McGowan  
Sol Metz  
Tom Morrow  
Mark Nelson  
John Gordon Ogden  
William Ribbens  
David Sandusky  
James C. Schneider  
Jeff Spindler

## Second Bases

James David Anderson  
Howard Bond  
Kee Man Chang  
Don Faber  
Philip Gorman  
Howard Gradman  
Donald L. Haworth  
Geoffrey Henderson  
Charles T. Hudson  
Steven D. Jones  
Donald Kenney  
Charles F. Lehmann  
William P. McAdoo  
W. Bruce McCuaig  
Gerald Miller  
Raymond O. Schankin  
Marshall Schuster  
William Shannon  
Robert Stawski  
Robert D. Strozier  
Terril O. Tompkins  
John Van Bolt

## Thomas Strode

Dr. Thomas Strode, founder and director of the Boychoir of Ann Arbor, has been active in the training of children's voices for several years. He is organist, choirmaster, and music director at St. Andrew's Episcopal Church in Ann Arbor, posts he has held since 1977. He received a Doctor of Musical Arts degree from the University of Michigan in 1981, under Dr. Marilyn Mason, and holds the Associateship Certificate of the American Guild of Organists. Dr. Strode is active in the Association of Anglican Musicians, and has given organ recitals in Michigan, Ohio, Oregon, England, and Spain. In addition, he directs the Sixth-Eighth Grade Chorus at the Rudolph Steiner School of Ann Arbor.



## Boychoir of Ann Arbor

### Thomas Strode, conductor

Dane Beebe	Stefan Lennon
George Blevins	Ryan Liddiard
Thomas Cavnar	Andrew Mead
William Cederquist	Jon Ophoff
Christopher Cochran	Andrew Pomerville
Nathanael Custer	Mark Repasky
Sean Duffy	Jason Rogers
Christopher Eaglin	Jake Rollefson
Daniel Ebeling	Tristan Stani
Zachary Evans	Quinn Strassel
Michael Freese	Charles Sutherland
Christopher French	Kevin Tolin-Scheper
David Griffith	Jonas Traxler-Ballew
Brendan Held	Matthew Tuckey
Peter Heydlauff	Joseph Tyler
Chad Huard	Peter Wilson-Tobin
Benjamin Landes	Timothy Winter
Joshua Leckrone	Ian Wolff

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## The Boychoir of Ann Arbor

The Boychoir of Ann Arbor began in 1986 as a special project: to provide a boys' chorus for the production of Bernstein's "Mass" in January 1987; Dr. Thomas Strode formed the choir with this immediate goal in mind. But beyond that was the broader goal to create opportunities for musically gifted boys to become part of the 1,000-year-old boychoir tradition. The choir performs music of the highest caliber and covers all periods of music. They have presented concerts in "The Cathedral Tradition," concerts of Christmas music, and Viennese Masses of Schubert and Mozart, as well as performing in concerts with the Ann Arbor Symphony and with the Pittsburgh Symphony in the 1988 May Festival.

The Boychoir of Ann Arbor began its current season last October with a "Choral Evensong," a celebration of the Feast of All Saints that reflected the cathedral repertoire heard in the great cathedrals and colleges of England. Most recently was their "Welcome to Spring" concert on March 22 that included a wide variety of selections: romantic songs by Schubert and Brahms, specially arranged American folk songs, and music of Marcello, Fauré, Couperin, George Dyson, and James Nares.

Future plans for the choir include touring in the Midwest and a Michigan Boychoir Festival in June of 1993 with boychoirs from Grand Rapids and Battle Creek. The Boychoir of Ann Arbor now makes its third appearance for the University Musical Society.



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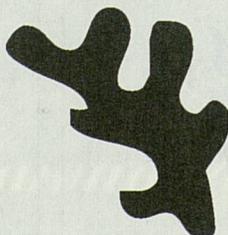
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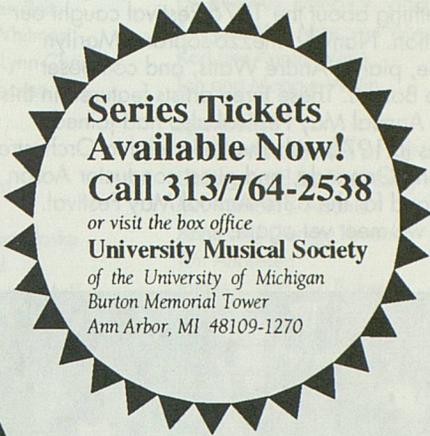
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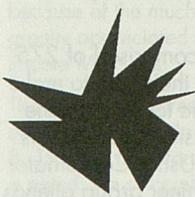
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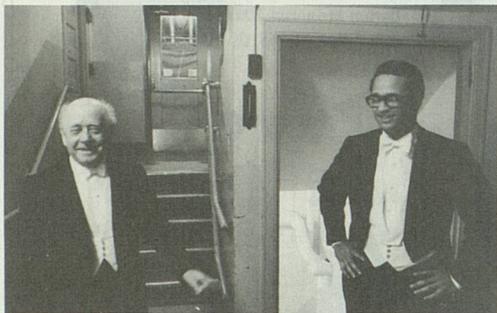
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## Have We Met Before?

Looking back at past May Festival programs, something about the 1976 Festival caught our attention. Namely, mezzo-soprano Marilyn Horne, pianist André Watts, and composer Leslie Bassett. These three artists featured in this 99th Annual May Festival also had joined forces in 1976 with The Philadelphia Orchestra, Eugene Ormandy, and guest conductor Aaron Copland for the 83rd Annual May Festival. May we meet yet again.



*Eugene Ormandy and André Watts at the 1976 May Festival.*

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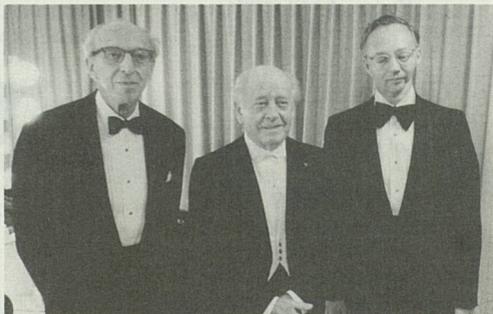
## UMS Ushers

Absolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function of assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

The UMS Usher Corps is comprised of 275 individuals who volunteer their time to make concertgoing easier. Music lovers from the community and the university constitute this valued group headed by Usher Coordinator Jane Stanton. The all-volunteer group attends an orientation/training session each fall. Ushers are responsible for working at every UMS concert in a particular hall (Rackham, Hill, or Power) for the entire concert season. Usher sign-ups occur at the end of the first week of September at the Hill Auditorium box office.

But the ushers must enjoy their work, because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer.

Bravi Ushers!



*Aaron Copland, Eugene Ormandy Leslie Bassett at the 1976 May Festival.*



*Eugene Ormandy and Marilyn Horne at the 1976 May Festival.*

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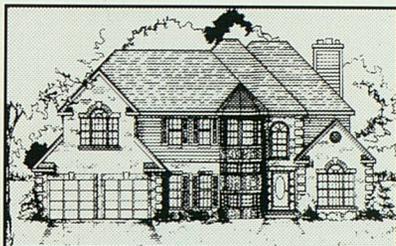


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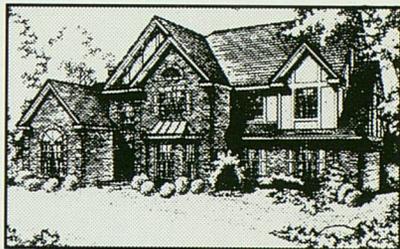
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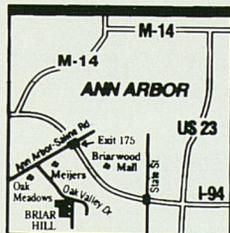


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