The University Musical Society
of
The University of Michigan

Presents

The ANN ARBOR
May Festival

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Musical Director and Conductor*
WILLIAM SMITH, *Assistant Conductor*

FESTIVAL CHORUS OF THE UNIVERSITY CHORAL UNION
DONALD BRYANT, *Director*

THOR JOHNSON, *Conducting*

SOLOISTS

NOELLE ROGERS, *Soprano*
ELIZABETH MANNION, *Contralto*
WALDIE ANDERSON, *Tenor*
WILLIS PATTERSON, *Bass*

SUSAN STARR, *Pianist*

FRIDAY EVENING, MAY 5, 1972, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Vesperae solemnes de confessore in C major, K. 339 . . . . . MOZART
NOELLE ROGERS, ELIZABETH MANNION, WALDIE ANDERSON, WILLIS PATTERSON, and the FESTIVAL CHORUS; MARY MCCALL STUBBINS, *Organist*

Concerto No. 3 for Orchestra . . . . HEUWELL TIRCUIT
Eulogy–Andante aperto
Carillon–Allegro

INTERMISSION

*Concerto in A minor for Piano and Orchestra . . . . SCHUMANN
Allegro affettuoso
Intermezzo: andantino grazioso
Allegro vivace

SUSAN STARR

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

PROGRAM NOTES

by

GLENN D. MCGEOCH

Vesperae solemnes de confessore in C major, K. 339 . . . . MOZART

To the Romantic purists, much of the religious music of the seventeenth and eighteenth centuries "lacked religious sincerity," presented "a degradation of ecclesiastical composition," and "a vulgar mixture of styles." A large part of the church music of this period was thus censored and condemned by nineteenth-century critics. The masses, litanies, and motets of the Italians in general, as well as the religious works of Haydn and Mozart, were considered to be "inappropriate" and "unliturgical." The mixture of the Italian "galant" and the "learned" styles remained a guiding principle for the entire eighteenth century, especially in church music. Mozart, by temperament, taste, and training, followed the "galant" manner of his great Italian predecessors, but ultimately affected a synthesis in which he reconciled the stylistic dualism of his period and, in doing so, transformed the musical language of his century.

In the *Vesperae solemnes de confessore* heard this evening, as in the later *Great Mass in C minor* (K. 427), and in his final work, the *Requiem,* the charm of the Italian style, with its tender melodies, bravura vocal effects, and transparent texture, emerge even in the more orthodox, academic moments. Religious feeling and artistic impulse in Mozart are one and the same; absence of austerity is not to be taken for lack of respect. If the childlike piety, the humanity and directness of these works are to be excluded as "inappropriate liturgical music," then, as Alfred Einstein points out, "so should the circular panels of Botticelli depicting the Infant Christ surrounded by Florentine angels."

Mozart composed, either by commission or personal desire, much religious music between 1772–1780—11 masses, two litanies, three offertories, four miscellaneous pieces and two sets of Vespers (one of the eight canonical hours in the Catholic rite) for voices, orchestra, and organ (K. 331 and 339), each comprising five Psalms and the Magnificat. They were composed in 1779 and 1780 respectively. It is impossible to fix the exact date of K. 339; therefore, we have no knowledge of the Saint or Martyr it was supposed to honor. It is one of Mozart's most diversified and eloquent scores. Whether in the vigorous and majestic *Dexit Dominum* (Psalm 110, "The Lord said unto my lord, 'Sit at my right hand' "); the ardent *Confitebor* (Psalm 111, "I will give thanks to the Lord with my whole heart"); the exultation, through leaping intervals and exploitation of the solo voices in *Beatus Vir* (Psalm 112, "Blessed is the man who delights in His commandments"); the *Laudate Pueri* (Psalm 113, "Praise the Lord, O servants of the Lord")—the only section in a minor key, with its strict, archaic fugue; in the sublime *Laudate Dominum* (Psalm 117, "Praise the Lord all nations, for great is his steadfast love for us") with its ten-bar instrumental introduction, sharp contrast of tempo, and tender soprano solo; or in the concluding affirmative *Magnificat* ("My soul doth magnify the Lord," Luke 1:46–55), the *Vespers* is a vocal score of unique splendor of sound that emerges from an orchestra of bassoon, two trumpets, three trombones, drums, strings (without violas) and organ, its choral groups, and its solo voices. In composing it, Mozart became completely free from tradition. So subjective and personal was his expression, that ultimately it led to a break with his orthodox patron, the Archbishop Colloredo, and brought Mozart's ecclesiastical activity in Salzburg to an end.

Concerto No. 3 for Orchestra . . . . TIRCUIT

Heuwell Tircuit was born October 18, 1931, in the small river town of Plaquemine, Louisiana. He was educated at Louisiana State University, Northwestern University, and the University of Southern California. His professional career began as timpanist in the percussion sections of orchestras in this country and in Japan. The eight years that Mr. Tircuit lived in Japan were to leave an imprint on his future compositions. It was also in Japan that he began his career as a music critic. After returning to the United States he served as a music critic for the Chicago *American,* and since 1966 he has been music, dance, and records editor for the San Francisco *Chronicle.*

Mr. Tircuit prefers to compose in projects, or cycles. He has written several cantatas on basic themes of life—Birth, Death, God, and Love. He has written six orchestral concertos, the third of which is heard this evening. Other major compositions include a violin concerto, a cello concerto, and the Concerto for Solo Percussionist and Orchestra. The latter is his most ambitious work to date. It was premièred in Chicago in 1969 and was performed in February of this year by the Philadelphia Orchestra. He has also written many chamber works, which include several with percussion, two string quartets, a string trio, and sonatas for various solo instruments.

The Concerto No. 3 for Orchestra was commissioned by Thor Johnson, Music Director of the Peninsula Music Festival in Fish Creek, Wisconsin, and received its première there on August 22, 1970. The six orchestral concertos are written for varying sizes and kinds of orchestras. As opposed to No. 6, which is for very large orchestras, "almost Mahlerian," according to the composer, No. 3 is the smallest of the six and the most intimate. The work is in two movements—Eulogy and Carillon —and the overall body of the piece is in a kind of "bud" form. A lone flute begins, with a gradual opening up to full orchestration, then a drawing back of instrumentation to close with a quiet ending. It is a soloistic display piece, allowing listeners to hear the different instruments of the orchestra. The scoring is around the color of the various instruments, some of which are unusual. Among them are a soprano trombone (about the size of a trumpet), a large set of antique cymbals, sleighbells, and a commercial toy piano. Conspicuous by their absence are the bassoon, the tuba, and the timpani.

Concerto in A minor for Piano and Orchestra . . . . SCHUMANN

German music, during the time of Robert Schumann (1810–56) was rearward; it was neither a part of the romantic movement in France (Berlioz, 1803–69), nor the contemporary literature of its own country. The productiveness of the eighteenth century had ceased. Beethoven, Schubert, and Weber had died shortly before Schumann's advent, and the new generation of composers were too much in awe of Beethoven to venture far beyond. "We have lately had few orchestral works of consequence," wrote Schumann, "many have been absolute reflections of him." In the 1830s much of German music was superficial and vulgar "salon" music; criticism, too, seemed suspended in a limbo of leniency and insipidity. "It was a day," as Schumann described it, "of reciprocal compliments. A critic who dares not attack what is bad," he once wrote, "is but a half-hearted supporter of what is good." In his writings, Schumann waged war against the philistine taste and boorish mediocrity around him. As one of the founders, and for a decade editor of the periodical *Neue Zeitschrift für Musik,* he voiced the protest of disenchanted youth. Had he composed little, his critical writings would have qualified him as the most powerful promoter of the new German Romantic school. In them, he upheld the dignity of his art, saluted the genius of Chopin and Mendelssohn, and prophesied a distinguished career for his youthful pupil, Johannes Brahms. The period of his own most vigorous productiveness as a composer, strangely enough, coincides with his literary activity. From the age of twenty-four, Schumann suffered from a nervous disorder. After an attempted suicide, by throwing himself from a bridge into the Rhein, he was placed in an asylum for the insane, where he died at the age of forty-six, leaving to the world a wealth of lyricism in four symphonies; chamber music; within a single year over one hundred and twenty songs (among them the cycles *Liederkreis, Frauenliebe und Leben,* and *Dicterliebe*) that opened his mind to the

charm of pure lyricism, which became the hallmark of his style in all media; many short pieces for the piano; overtures; choral works; and the one piano concerto, heard this evening, perhaps his most beautiful and mature creation. His songs and works in larger forms date almost exclusively from the year 1840, when he married the distinguished pianist, Clara Wieck, the true source of his imperishable genius, who not only premièred his works but, after his death, performed them throughout Europe. In his compositions for the piano, he established a romantic idiom marked by impetuous rhythms, syncopations, combinations of different rhythms, sudden changes of harmony and dynamics, and fusions in the use of the pedal.

Schumann was not an epic romanticist who carried the movement to its climax. He lacked the architectural skill of his predecessor, Beethoven, and was not inspired by the forces that drove Tchaikovsky to excessive emotionalism, Berlioz to sensationalism, or Brahms and Wagner often to turgid opulence. His was essentially a sensitive and lyrical gift not without its moments, however, of surging intensity. In 1841 Schumann wrote a Fantasie in A minor for piano and orchestra for his wife Clara. It got no further than a private rehearsal and was rejected by the publisher. Four years later he recast it into a concerto by adding two more movements and, in this extended form, it was first performed from manuscript by Clara, in Dresden, at the end of 1845. The critics and the public were appalled at the fact that the piano did not dominate, as in the traditional concerto but, in the manner of Mozart, intertwined in subtle balance with the orchestra. In this conception, Schumann not only presaged subsequent ones written in this manner, notably by his pupil Brahms, but created what we consider today one of the most ingratiating masterworks in the entire concerto literature. Its popularity and familiarity with the public today warrants no musical analysis.

THE FESTIVAL CHORUS

DONALD BRYANT, *Conductor*
NANCY HODGE, *Accompanist*

First Sopranos
Ann Barden
Lela Bryant
Elaine Cox
Linda Fenelon
Cynthia Goodyear
Darlene Gray
Susan Haines
Gladys Hanson
Susan Hesselbart
Leslie Horst
Betsy Johnsmiller
Mary Lage
Carolyn Leyh
Beth Pack
Margaret Phillips
Edith Robsky
Carol Schlarman
Mary Ann Sincock
Karen Smith

Second Sopranos
Margaret Babineau
Lael Cappaert
Doris Datsko
Donna Folk
Nancy Graser
Alice Horning
Frances Lyman
Cindy Maher
Laurel Beth Ronis
Jo Ann Staebler
Patricia Tompkins
Sandra Winzenz
Kathy Wirstrom

First Altos
Judith Adams
Marion Brown
Sally Carpenter
Beth Dover
Nancy Karp
Andrea Kelly
Lois Nelson
Lydia Polacek
Mary Reid
Christine Swartz
Carol Wargelin
Charlotte Wolfe
Linda Wolpert

Second Altos
Elaine Adler
Sandra Anderson
Marjorie Baird
Mary Davidson
Mary Haab
Joan Hagerty
Jayne Hannigan
Elsie Lovelace
Judith McKnight
Beverly Roeger
Kathryn Stebbins
Barbara Tuss
Nancy Williams
Johanna Wilson

First Tenors
Kenneth Aptekar
Owen Cathey
Timothy Dombrowski
Marshall Franke
Marshall Grimm
Carl Jech
Michael Kaplan
Paul Lowry
Frederick Merchant
David Reynolds
Jess Wright

Second Tenors
Martin Barrett
John Burgess
Michael Chateau
Alan Cochrane
Donald Coucke
Merle Galbraith
Donald Haworth
Thomas Hmay
Robert MacGregor
Jonathan Miller
Michael Snabes
Alan Weamer
William Webb

First Basses
Thomas Folk
David Gitterman
Thomas Hagerty
Edgar Hamilton
Jeffrey Haynes
Thomas Hochstettler
Orville Kimball
Klair Kissel
James McDonald
William Magretta
Michael Nowak
Terril Tompkins
Donald Williams

Second Basses
Neville Allen
W. Howard Bond
Gabriel Chin
Oliver Holmes
Gregg Powell
George Rosenwald
Helmut Schick
Wallace Schonschack
Thomas Sommerfeld
Robert Strozier

Available for purchase in the lobby—a recording featuring the Festival Chorus in Smetana's "Czech Song," Dvořák's Symphony No. 5 in F major, and three of Dvořák's Slavonic Dances, as performed in the Prague Symphony concert in the Choral Union Series this season.