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*

LESLIE GUINN, *Baritone*

MALCOLM FRAGER, *Pianist*

SUNDAY AFTERNOON, MAY 7, 1972, AT 2:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 29 in A major, K. 201 . . . . . MOZART

Allegro moderato
Andante
Menuetto
Allegro con spirito

Stabat Mater, Op. 53 . . . . . SZYMANOWSKI

NOELLE ROGERS, ELIZABETH MANNION, LESLIE GUINN, and the FESTIVAL CHORUS

INTERMISSION

Concerto No. 2 in E-flat major, Op. 32, for Piano and Orchestra . . . WEBER

Allegro maestoso
Adagio
Presto

MALCOLM FRAGER

RCA Red Seal

PROGRAM NOTES
by
GLENN D. MCGEOCH

Symphony No. 29 in A major, K. 201 . . . . . MOZART

Many of Mozart's early instrumental works resist classification because the distinctions of form we make today were not known in his time. The symphony was in the process of evolving from the Italian *sinfonia* or *opera buffa* overture, which was characterized by two fast movements separated by a contrasting slow one. It presented no other problem of formal construction and had no obligation to the work it preceded. It was purely light, gay, ceremonial music, and thus it remained in the hands of the Italians themselves until German composers in Vienna began to expand its form, about 1760, by inserting a minuet between the slow second and final fast movements, and evolving in general a more aggressive style. Mozart's various visits to Vienna, especially during the year 1767 and again briefly in 1773, made him increasingly aware of the changes that were taking place in the Italian *sinfonia* at the hands of his own countrymen. A more robust romanticism had begun to flourish. The literary *"Sturm and Drang"* movement was getting underway and Goethe was launching its first manifestation in literature. The influence of the Viennese school upon Mozart, especially that of Franz Joseph Haydn, prevailed until 1777 when he visited Mannheim and heard its famous orchestra. In the Symphony in G minor, No. 25, K. 183, of 1773, he broke away noticeably from his earlier Italian models. His themes became more significant and their treatment more logical and dramatic; there was evidence that he was moving to greater freedom and individuality in the use of his instruments and that he was becoming more aware of effective balance between movements.

The four years between Mozart's seventeenth and twenty-first birthdays (1773–77) were spent in Salzburg. We know less about this period in his life than any other. Since he was at home with his family most of the time, there were few personal letters, which are the chief and most reliable sources of all biographical information concerning him. There is, however, a record of his compositions during these years that gives us some indication of his musical development. In the year 1774 alone, he created, besides the G minor, K. 183, three other symphonies—the C major, K. 200; the A major, K. 201, on this afternoon's program; and the D major, K. 202. Of the three, the D major was the last one composed and the only one actually dated (May 5, 1774). These symphonies are particularly significant, for they embody characteristics of his youth and promises of his maturity; they form the beginning of a transition to the monumental symphonies at the end of his life, the E-flat major, K. 543; the G minor, K. 550; and final C major, "Jupiter," K. 551. This transition is not an even one. Occasionally there are reversions to the operatic overture style, but in this symphony there is to be noted a spirit of romantic fervor. In spite of its modest instrumentation for strings, two oboes and two horns, it shares with the other symphonies of this group a more personal tone, a more ingenious development of thematic material, and an elasticity of structure unrevealed up to this point in his symphonic works. It rescued the symphony from the domain of the purely decorative; figuration drops everything merely conventional. Through a refinement of details found in chamber music, intensified through the device of imitation, the new spirit is detected in all movements. The second (Andante), has the subtle structure of a string quartet, augmented by two pairs of woodwinds; the third (Minuet), sharper contrast between its sections; and the Beethoven-like intensity of the Finale (Allegro con spirito) contains the richest and most dramatic development section written to this time.

Stabat Mater, Op. 53 . . . . . SZYMANOWSKI

Karol Szymanowski was born in Timoshovka (Ukraine), October 6, 1882, and died in Lausanne, Switzerland, March 28, 1937. He came from a Polish family of gifted musicians, studied at the Warsaw Conservatory, settled temporarily in Berlin, and from 1908 lived in Russia. During the revolution, he escaped from internment and fled to Warsaw in 1920, where he was appointed director of the State Conservatory in 1926, and established himself as an outstanding composer of what was then "modern" music. His early works had been strongly influenced by Richard Strauss and other German composers, but after the Second World War there was a radical change in his composing. Turning to Debussy and French Impressionism, he arrived at a mature style marked by a synthesis of Romantic, Impressionistic, and strong Nationalistic idioms; in his last works he was tending toward Schönbergian atonality. "He carries the death dream of romanticism," wrote Erwin Felber, "to the border of awakening."

Among his most enduring works are three symphonies, two violin concertos, *Symphonie concertante* for piano and orchestra. His *Stabat Mater,* composed in 1928, created a profound impression and has proved to be his most successful work.

The *Stabat Mater* ("The Mother Was Standing"), a thirteenth-century hymn ascribed to a Franciscan Monk Jacopo Todi (1228–1306), describes the grief of the mother of Christ at the Cross. Since the sixteenth century, its text, described by Heinrich Heine of "caressing tenderness," has inspired many composers, the most important being Josquin des Prés (1450–1521) and Giovanni Palestrina (1525–1594), who wrote polyphonic versions of sublime beauty. Later settings occurred in all periods; among the most notable are those of Giovanni Pergolesi (1736), Franz Joseph Haydn (1773), Franz Schubert (1815), Gioacchino Rossini (1842), Antonin Dvořák (1877), Giuseppi Verdi (1899), and Francis Poulenc (1949). The pathetic beauty of the text reflects characteristic features of the new feeling which came into Western Christianity with the transforming Franciscan movement. In a world filled with a sense of impending doom, fear and terror were mitigated by pity, sorrow, and love.

Soprano solo; chorus: *Stabat Mater dolorosa* ("The grieving Mother")
Baritone solo; chorus: *Quis est homo* ("What man would not weep")
Soprano and alto solo; chorus: *O, Eia, Mater, fons amoris* ("Let me, Mother, feel with thee thy grief")
Soprano and alto solo; chorus (a capella): *Fac me tecum pie flere* ("Let me weep beside thee")
Baritone solo; chorus: *Virgo virginum praeclara* ("Virgin, famed of all virgins")
Soprano, alto, baritone solo; chorus: *Christe, cum sit hinc exire* ("Christ, when my time is finished")

Concerto No. 2 in E-flat major, Op. 32, for Piano and Orchestra . . . WEBER

Carl Maria von Weber was born in 1786, and at his death in 1826, at the age of forty, he bequeathed to German composers (Robert Schumann, 1810–56; Felix Mendelssohn, 1809–47; Franz Liszt, 1811–86; and Richard Wagner, 1813–83) a heritage that ensured the creation of a new romantic style which ultimately placed Germany in the front rank of musical nations. Born a decade before Franz Schubert (1797–1828), and living to the advent of Liszt and Wagner, Weber's ideas, strongly sympathetic to the romantic revolt in literature, awoke the dormant soul of the true German spirit full of heroism, mystery and an innate love for nature. He cultivated a style that could be used in,

and reconciled to the theatre. His preeminence, therefore, stems from his operas. In *Der Freischütz* he clearly stated, with an astonishing realism, the atmosphere of the German forest, and the eeriness and the fantastic power of nature. He never achieved the climactic power of Wagner, who ultimately overshadowed him, for fulfillment of his ideal was not his destiny. "He died," wrote the composer Cornelius, "of the longing to become Wagner."

In his operas, Weber revolutionized classical orchestration, and his innovations were apparent in his instrumental works which include two symphonies, six varied concertos (several for clarinet, one for bassoon, and one for horn), and particularly in his two piano concertos, Op. 11 in C (1810) and the Op. 32 in E-flat (1811) heard this afternoon. It was written thirty years before the Schumann Concerto on Friday night's program. His piano works are unjustifiably neglected today, with the possible exception of the Concertstück in F minor, the most frequently performed.

Weber was a pianist of prodigious talent. His inordinately large hands (he could stretch an interval of a twelfth), gave him complete mastery of the keyboard. As a performer, he sought to widen the expressive scope of his instrument, especially with the orchestra, thus he foreshadowed the later orchestral school of Liszt and Brahms in achieving a new concept of the piano concerto, not only in terms of ensemble, but in the creation of brilliant and striking effects, particularly in chordal and passage work, in bold jumps from one end of the keyboard to the other, and rapid passages of thirds in one hand, so evident in this concerto.

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