

The University Musical Society

of
The University of Michigan

Presents

The ANN ARBOR *May Festival*

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Music Director and Conductor*

WILLIAM SMITH, *Assistant Conductor*

THE UNIVERSITY CHORAL UNION

DONALD BRYANT, *Director*

THOR JOHNSON, *Conducting*

SOLOISTS

JESSYE NORMAN, *Soprano*

VAN CLIBURN, *Pianist*

FRIDAY EVENING, MAY 4, 1973, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

"Stabat Mater," from *Four Sacred Pieces* VERDI
UNIVERSITY CHORAL UNION

Songs of the Rose of Sharon JOHN LA MONTAINE
JESSYE NORMAN

"Te Deum," from *Four Sacred Pieces* VERDI
UNIVERSITY CHORAL UNION

"Du bist der Lenz" from *Die Walküre* WAGNER
"Dich, teure Halle" from *Tannhäuser* WAGNER
MISS NORMAN

INTERMISSION

Concerto No. 2 in C minor for Piano and Orchestra, Op. 18 RACHMANINOFF
Moderato
Adagio
Allegro scherzando
VAN CLIBURN

RCA Red Seal

PROGRAM NOTES

by

GLENN D. MCGEOCH

“Stabat Mater” VERDI

The year 1813 was of tremendous importance in the political world, and it was no less so in the domain of music, for it brought into the world two epoch-making geniuses, Richard Wagner and Giuseppe Verdi. In these two masters climaxed the greatest artistic forces for the entire nineteenth century. In them, German and Italian opera established models that seemed to exhaust all conceivable possibilities within the two cultures. Representing two great musical nations, influenced as well by strong national tendencies, each assumed, in his own way, a novel and significant artistic attitude toward the lyric theater. Wagner, the German, full of the Teutonic spirit, revolutionized musico-dramatic art by approximating it to the symphony; Verdi, the Italian, no less national in spirit and without losing either his individuality or nationality, developed a similar style in which the orchestra increased its potency of expression without sacrificing the beauty of the human voice.

Realizing that he might never again possess the physical and spiritual strength to produce another major work, Verdi composed, in the very last years of his life, some fragments known as the *Quattro Pezzi Sacri*, consisting of four independent pieces: an *Ave Maria*; a *Laudi alla Vergine Maria* to Canto XXXIII of Dante's *Paradiso*; and a *Stabat Mater* and the *Te Deum*. In these, at the age of eighty-five, he again disclosed his exceptional powers and the most complete kind of mastery over his medium. “They represent,” wrote Grieg, “Roman Catholic culture at its highest, and are full of the deepest and most beautiful inspirations by which the master was ever carried away.” These wondrous works, unfortunately so neglected, were the last complete products of a creative life that spanned more than half a century, and in them there is to be found those same sensuously appealing and eloquent qualities that coursed through the pages of his earlier works.

As the last great figure of his period, he remained a lonely and solitary figure, writing an epilogue in these few fragments to an era that was becoming increasingly remote. In them, however, there were still to be heard strong echoes from a glorious past. Less than three years after their performance (1898) Verdi was dead at the beginning of his eighty-eighth year.

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. 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.

Stabat mater dolorosa

*Cujus animam gementem,
O quam tristis et afflicta,
Quis est homo qui non fletet,
Christi matrem si videret . . .
Pro peccatis suae gentis
Vidit Jesum in tormentis*

*Eia Mater, fons amoris! . . .
In amando Christum Deum
Ut sibi complacem.*

*Sancta Mater, . . .
Crucifixi fige plagas,
Cordi meo valide.
Tui nati vulnerati,*

*Fac me vere tecum flere,
Virgo, virginum praeclara . . .
Mihi jam non sis amara,
Fac me tecum plangere.*

*Fac me plagis vulnerari
Christe, cum sit hinc exire*

*Quando corpus morietur,
Fac, . . .
Paradisi gloria.
Amen.*

At the cross . . .
Stood the mournful Mother weeping
Through her heart His sorrows sharing
Oh, how sad and sore distressed
Is there one who would not weep . . .
Christ's dear Mother to behold—
For the sins of His own nation
Saw Him hang in desolation

O thou Mother! Fount of love! . . .
Make my soul to glow and melt
With the love of Christ my Lord.

Holy Mother! . . .
In my heart each wound renew
Of my Saviour crucified;
Let me share with thee His pain.

Let me mingle tears with thee,

Virgin of all virgins blest!
Listen to my fond request;
Let me share thy grief divine.

Wounded with His every wound

Christ, when Thou shall call me hence

While my body here decays . . .
May my soul . . . be
safe in Paradise with Thee.
Amen.

Songs of the Rose of Sharon LA MONTAINE

Born in Oak Park, Illinois, in 1920, John La Montaine received his musical training in Chicago, the Eastman School of Music under Howard Hanson, and the Juilliard School of Music. In 1955, encouraged by Nadia Boulanger, he gave up his career as a concert pianist and devoted himself to composition. The following year he produced *The Songs of the Rose of Sharon*, with Leontyne Price as soloist. A piano concerto won him the Pulitzer Prize in 1959. He has held two Guggenheim fellowships, served as composer-in-residence at the American Academy in Rome, and visiting professor at the Eastman School. He continues to produce works in various media, which attests to his distinguished talent.

The song cycle on tonight's program is drawn from Chapter II of the Song of Songs, in the Old Testament:

1. I am the rose of Sharon, and the lily of the valleys—
2. I sat down under his shadow with great delight—
3. His left hand is under my head, and his right hand doth embrace me—
4. O, my dove that art in the clefts of the rock, let me see thy countenance, let me hear thy voice—
5. My beloved is mine, and I am his—
6. The voice of my beloved—spake and said unto me:
7. "Rise up, my love, my fair one, and come away—The voice of the turtle is heard in our land—arise my love, and come away—"

"Te Deum" VERDI

In form, content, and expressive treatment of the chorus and orchestra the "Te Deum" is the most important of the *Pezzi Sacri*. It reflects the characteristic qualities of the magnificent *Requiem Mass* in its melodic luxuriance, vivid and elaborate orchestral background, and dramatic, individual treatment of the text. All of this, however, is in a smaller, reduced framework, evidencing perhaps a greater directness and economy of means and a chastened and moderated style. In it Verdi again, as in the *Requiem*, consciously sought to give to the text the most accurate musical interpretation possible.

The initial words of the "Te Deum" are announced by the basses in the first of the two choirs employed, and they are echoed by the tenors of the second choir. This introduction, which serves as the structural idea for the whole work, and which is treated with such great ingenuity and effect later, is of liturgical character and origin. In this opening section Verdi seems to have found the traditional setting for the words comparable with the text. Following it, the male voices of both choirs have antiphonal, unaccompanied passages chiefly in repeated chords which are seldom changed. His purpose here is undoubtedly to throw into relief the loud ensemble proclaiming the "Sanctus," where, after this subdued and bare effect, all the voices and instruments, joined together, create an overpowering impression.

The brief theme that follows, announced by the first choir on the words "Pleni sunt coeli," like the Introduction theme, is of structural importance, for it returns repeatedly as the work progresses. In the course of its presentation, the second choir continues the exclamation "Sanctus," with both choirs joining finally in a climax of tremendous power. With hushed voices, they repeat the "Sanctus," the sopranos entering softly on the final chord, while the violins help to sustain the ethereal effect by playing harmonics. There follows a short orchestral interlude presenting an important derivation from the first theme. It is extended by repetition and soon passes to the voices, which treat it polyphonically ("Te gloriosus apostolorum"). There is a sonorous announcement of the modified liturgical theme in the brass, forcefully continued by the choirs in unison ("Tu Rex gloriae"). So ends the section of praise to the glory of God.

At the words "Tu ad liberandum suscepturus hominem," there is, however, a distinct change of feeling. Christ born of the Virgin opens to mankind the Kingdom of Heaven ("regna coelorum"); man now believes in the Judge to come ("Judex venturus") and appeals to Him for salvation ("salvum fac"). After treating the words in eight parts he reverts to the theme of the interlude and treats it with wondrous new effects in the orchestra, while the voices sing independent phrases. The setting of the words "Salvum fac populum" is in massive choral harmonics unaccompanied—one of the most impressive parts of the work. The orchestra then presents the theme originally stated by the first choir to the words "Pleni sunt coeli" successively with that of the Interlude, and these themes, which have given to the work its compact structure, are worked out by both choirs simultaneously. An equally effective, though quite different, device is used in the "Dignare Domine, in die isto." Here the unison voices accompanied by the orchestra create a somber effect with the basses pulsating slowly below them "in pathos, darkness, mourning, and even terror." In the "Miserere nostri Domine" a lovely antiphonal effect is achieved with the simplest of means. To personalize the prayer at the end Verdi turns briefly, and for the only time in the whole work, to the solo voice. To the words "In te Domine speravi" the soprano voice, in three short phrases, ends the work.

The noblest and most inspiring of all sacred hymns, the great canticle "Te Deum laudamus," was composed about the beginning of the fifth century A.D., by Bishop Nicetas of Dacia (c. 335-414). Research of Professor Peter Wagner, Dom Paul Cagin, O.S.B., and Clemens Blume, places the time of its composition at a much earlier date. Its passages were drawn from the Old and New Testaments, the Psalms, Prophets, Gospels, and Epistles—a remarkable fusion of scattered Biblical elements. It is little wonder that the early Christians found in its all-comprehensive verses, appealing to man's will to strive and endure, an expression of their unconquerable faith and resolution, or that composers have, throughout the history of music, met the challenge of its glorious text, of necessity condensed here:

<i>Te Deum laudamus te Deum confitemur. . . .</i>	We praise Thee, O God: we acknowledge Thee to be the Lord. . . .
<i>Te gloriosus, apostolorum chorus, . . .</i>	Thee, the glorious choir of the Apostles, . . .
<i>Tu Rex gloriae, Christe. . . .</i>	Thou, O Christ, art the King of Glory. . . .
<i>Salvum fac populum tuum Domine, . . .</i>	Save Thy people, O Lord, and bless Thine inheritance. . . .
<i>Fiat misericordia tua Domine super nos, . . .</i>	Let Thy mercy, O Lord, be upon us, . . .

"Du bist der Lenz" from *Die Walküre* WAGNER

This excerpt is taken from the end of Act I of *Die Walküre*. Siegmund, a warrior in flight, takes refuge one stormy evening in the house of Hunding, his enemy, whose wife, Sieglinde, arouses his love. Siegmund, alone, reflects upon the beauty of Sieglinde, who now enters. The large door at the back opens suddenly, revealing a lovely spring night, with the full moon shining in on the pair of lovers. Siegmund first sings a passionate song of love, to which Sieglinde answers:

"Thou art the spring . . .
'neath the frost fettered winter,
friendless and forsaken,
for thee I have waited."

"Dich, teure Halle" from *Tannhäuser* WAGNER

"Into this work," wrote Wagner, "I precipitated myself with my whole soul . . . This opera must be good, or else I never shall be able to do anything that is good. It acted upon me like real magic; whenever and wherever I took up the work I was all aglow and trembling with excitement. After the various long interruptions from labor, the first breath always transported me back into the fragrant atmosphere that had intoxicated me at its first conception."

Tannhäuser, the minstrel, has returned to Eisenach from the Venusberg, where he had been held by the seductive charms of the Goddess of Love. During his absence, the Hall of Song in the Wartburg Castle, the scene of the minstrels' song contests, has not rung with their voices. Elizabeth, whom he had loved, joyful at Tannhäuser's return, enters the empty Hall, and, as an apostrophe to it, sings:

"Dear hall of song, I give thee greeting!
All hail to thee, thou hallowed place! . . .
All hail to thee,
Thou hall of glory, dear to my heart!"

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

Rachmaninoff (1873-1943) 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 seventies, 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 excessive 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 innovation 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 nostalgic fiction and drama of Anton Chekhov.

The somber beauty and brooding melancholy that courses through Rachmaninoff's art marks him, as it did Gustav Mahler and Richard Strauss, as one of the last of the Titans of musical

romanticism, an artist who lived beyond the fulfillment of an era. He carried to an anti-climax the spirit of an epoch, filled with the gloom and despair of man's struggle against relentless destiny. Like the other late romanticists, he clung tenaciously to a dying tradition, regretful at its passing, nostalgic with its memories.

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. This threw the young composer into the depths of despair.

In 1900, he consulted 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. By the autumn I had finished two movements of the concerto—the Adagio and the Finale."

The Second Concerto needs no further explanation. It is among the most famous and familiar of all Rachmaninoff's compositions. Its facile melodies have already found their way into the popular music of our day. The performance tonight commemorates the hundredth anniversary of Rachmaninoff's birth.

Third Annual Alumni Night

Jessye Norman has become a world-celebrated singer in the few short years since she attended The University of Michigan. Tonight she makes her Ann Arbor debut as a top-ranking artist in the first years of her exciting career. This climaxes a year begun in Europe at the major opera houses of Munich and Berlin (where she now resides), in Rome, Milan (La Scala), and in America, from the opening of Hollywood Bowl to appearances at the great summer music festivals. We wish Miss Norman continued success and many future returns to her alma mater, The University of Michigan.

Thor Johnson, alumnus and former conductor of the University Symphony Orchestras of The University of Michigan, marks his 57th concert in these May Festivals. Since his debut in 1940 he has introduced forty-five major choral works to the repertoire, in addition to conducting over thirty guest instrumental soloists. Mr. Johnson's conducting appearances are international in scope: with the NBC Orchestra and the Japan Philharmonic Orchestra in the Far East, in Scandinavia, Roumania, and Italy. As a member of this nation's Advisory Committee on the Arts he was sent to Iceland, Czechoslovakia, Korea, the Philippines and Japan for guest-conducting and surveys. Nationally he has received honorary degrees from ten universities, has been conductor of the Cincinnati and Nashville Symphony Orchestras, guest-conductor of the New York Philharmonic and Boston Symphony Orchestra, among others. He is principal guest-conductor of the Interlochen Arts Academy Orchestra, and founder and director of the Moravian Festival in Winston-Salem and the Peninsula Music Festival in Wisconsin.

The University Choral Union, in continuous existence since 1879, is comprised of singers from University students, staff, and faculty, and many townspeople from southeastern Michigan. Since 1894 it has been an integral part of the annual May Festivals, first conducted by Albert A. Stanley, followed by Earl V. Moore and Thor Johnson. For twenty-two years (1946–1968) Lester McCoy served as chorusmaster, succeeded by Donald Bryant, who is now director of the Choral Union and its smaller section The Festival Chorus.

THE UNIVERSITY CHORAL UNION

DONALD BRYANT, *Conductor*

NANCY HODGE, *Accompanist*

First Sopranos

Albright, Christine
Bradstreet, Lola
Bryant, Lela
Cox, Elaine
Denner, Phyllis
Dworkin, Anita
Fenelon, Linda
Fox, Estelle
Gelstein, Deborah
Gockel, Barbara
Goodyear, Cynthia
Hanson, Gladys
Hesselbart, Susan
Hirth, Dana
Hoover, Joanne
Humes, Diane
Keeler, Ann
Labodney, Lillian
Luecke, Doris
Martinez, Leslie
Mather, Dianne
McDonald, Ruth
McRoberts, Nancy
Newman, Judith
Norris, Margaret
Pack, Beth
Pearson, Agnes
Phillips, Margaret
Pickett, Jo
Robsky, Edith
Rottenberg, Lori
Schneider, Alice
Schuler, Ann
Smith, Karen
Stockhorst, Eva
Teichert, Janice
Ware, Norma

Second Sopranos

Ayers, Meta
Black, Joanne
Burr, Virginia
Carr, Nancy
Christmas, Kathleen
Datsko, Doris
Enzmann, Jill
Fawcett, Janis
Fox, Lynda
Fromm, Elizabeth
Greig, Laurie
Hiraga, Mary
Horning, Alice
Ingle, Mary
Kosarin, Stephanie
Lacey, Elizabeth
Lawrence, Christina
Lehmann, Judith
Lyman, Frances
McCann, Lorraine
Oxendine, Janet
Passias, Katherine
Petcoff, Susan
Prins, Barbara
Reese, Virginia
Ronis, Laurel
Sauchak, Jane
Stewart-Robinson,
Elizabeth
Taylor, Susan

Thurman, Eunice
Tompkins, Patricia
Weil, Judith
Wickens, Linda
Williams, Susan
Wineman, Judith
Winzenz, Sandra
Wirstrom, Kathy
Zalman, Rachelle

First Altos

Abrams, Gloria
Adams, Judith
Ause, Martha
Barker, Kathy
Beam, Eleanor
Birchett, Colleen
Bobbitt, Cara
Brace, Virginia
Bramer, Kathryn
Brown, Marion
Cappaert, Lael
Carpenter, Sally
Dick, Carol
Evans, Daisy
Feldkamp, Lucy
Finkbeiner, Marilyn
Fisher, Joanne
Gewanter, Ruth
Gonczewski, Arlyn
Goslee, Jeanne
Hall, Christine
Haviland, Naomi
Hoexter, Margaret
Hollinshead, Betsy
Hovey, Wendy
Hurdle, Gloria
Karp, Nancy
Kelly, Andrea
Kulenkamp, Nancy
Landon, Joyce
Mann, Julie
McEwen, Gloria
McIntire, Joan
Mead, Kathleen
Miller, Florence
Murray, Virginia
Nelson, Lois
Perlow, Ellen
Petoskey, Barbara
Reid, Mary
Schneider, Gretchen
Slee, Beth
Swartz, Christine
Vlisides, Elena
Wargelin, Carol
Watson, Heather
Weurding, Sharon
Whelan, Katie
White, Myra
Wiedmann, Louise
Wolfe, Charlotte
Woodra, Sandra

Second Altos

Anderson, Sandra
Bedell, Carolyn
Clayton, Caroline
Frank, Anne
Gere, Anne

Gibiser, Gail
Gibiser, Martha
Haab, Mary
Hagerty, Joan
Kayle, Hilary
Lidgard, Ruth
Lovelace, Elsie
Mayman, Rosemary
McKnight, Judith
Mertaugh, Clemence
Miller, Rene
Nisbett, Susan
Oliver, Cathy
Olson, Constance
Richardson, Gloria
Rider, Hazel
Roeger, Beverly
Stebbins, Katie
Thompson, Margaret
Tull, Theresa
Wightman, Stephanie
Williams, Nancy
Wilson, Johanna
Wolpert, Linda

First Tenors

Baker, Hugh
Cathey, Owen
Cochrane, Alan
Dombrowski, Timothy
Krause, Thomas
Lowry, Paul
Merchant, Frederick
Miller, Gerald
Mitchell, Dennis
Norris, David
Rohde, Reinhard
Sausser, Robert
Thurman, Russell

Second Tenors

Barrett, Martin
Berry, Thomas
Blackford, William
Burgess, John
Chancey, Mark
Chateau, Michael
Clark, Harold
DeLong, Michael
Etsweiler, John
Galbraith, Merle
Girod, Albert
Glover, Roy
Golden, Neal
Haworth, Donald
Hmay, Thomas
Klettke, Dwight
Kodner, David
Kruzich, Michael
Legros, William
Luker, Calvin
MacGregor, Robert
Melcher, Philip
Miller, Jonathan
Slotnick, Dennis
Snabes, Michael
Unnewehr, David
Verschaeve, Michael
Warren, James
Weamer, Alan
Wiers, Ted

First Bases

Atkins, Anthony
Ballard, Gary
Beam, Marion
Becvar, Thomas
Benbow, Douglas
Bohde, Matthew
Brueger, John
Budday, Jefferey
Burr, Charles
Damashek, Robert
Emley, Warren
Englander, Jeffrey
Feldstein, Bruce
Ferris, Robert
Hagerty, Thomas
Hamilton, Edgar
Haviland, Robert
Haynes, Jeffrey
Heller, Leland
Herrin, Donald
Holly, Thomas
Howard, Timothy
Jarrett, K. John
Kays, Warren
Kissel, Klair
Lam, Samuel
Lew, Dennis
Magretta, William
Martinez, Douglas
McCreery, Lawrence
Muntz, Richard
Olson, Steven
Pate, Michael
Pearson, Raymond
Powell, Steven
Regier, Steven
Renger, Juergen
Reutter, John
Roth, Michael
Schill, Thomas
Shalwitz, Robert
Smith, Lawrence
Spence, David
Sutton, Wade
Tepker, Paul
Tompkins, Terril
Weadon, Mark
Wendt, Timothy
Williams, Riley
Zoerhof, William

Second Bases

Allen, Neville
Anderson, Robert
Baskerville, Andrew
Chin, Gabriel
Hubert, Timothy
Hunsche, David
Larrouy, David
Lehmann, Charles
McMurtrie, James
Pickard, Wayne
Powell, Gregg
Reineck, Roman
Schonschack, Wallace
Shaver, Neal
Slee, Vergil
Sommerfeld, Thomas
Weiner, Stuart
Wickens, Christopher