

The University Musical Society

of
The University of Michigan



Presents

LENINGRAD PHILHARMONIC

EVGENY MRAVINSKY, *Music Director*

NEEME JARVI, *Conductor*

JOY DAVIDSON, *Mezzo-Soprano*

THE FESTIVAL CHORUS OF THE UNIVERSITY CHORAL UNION

DONALD BRYANT, *Director*

SUNDAY AFTERNOON, NOVEMBER 4, 1973, AT 2:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Symphony No. 3 in A minor, Op. 44 RACHMANINOFF
Allegro moderato
Adagio ma non troppo
Allegro
(Commemorating the 100th anniversary of the composer's birth)

INTERMISSION

Alexander Nevsky PROKOFIEV
A cantata for Mezzo-Soprano, Chorus, and Orchestra, Op. 78
Russia Under the Mongolian Yoke
Song About Alexander Nevsky
The Crusaders in Pskov
Arise, Ye Russian People
The Battle on the Ice
The Field of the Dead
Alexanders' Entry into Pskov

JOY DAVIDSON

THE FESTIVAL CHORUS

Vanguard, DGG, Everest, Monitor, and Parliament Records

PROGRAM NOTES

Symphony No. 3 in A minor, Op. 44* SERGEI RACHMANINOFF

Rachmaninoff began his Third Symphony in the spring of 1935, completing the first two movements that year. He wrote the final movement in June, 1936. At the end of the score is written: "Finished. I thank God! 6-30 June 1936, Senar."

After appearing as piano soloist with the London Symphony Orchestra and at the Sheffield Festival, Rachmaninoff arrived in Philadelphia in time for the première of the Third Symphony, which took place on November 6, 1936. A *New York Times* reporter watched the composer during the performance:

"During the playing of the symphony, Mr. Rachmaninoff sat in a box near the back of the auditorium, following the music intently and several times smiling at companions when the orchestra seemingly reproduced passages just as he had intended them to be interpreted."

The symphony begins (*Lento*) with four introductory bars in which a rather melancholy strain is played in unison by muted solo cello, horn, and clarinets. There is a pause; then an upward rush of strings and woodwinds above brass and percussion chords launches the movement proper (*Allegro moderato*, A minor). The principal subject is stated by oboes and bassoons in thirds, with an accompaniment in the second violins. The second subject, in E major (*Dolce cantabile*), is introduced by the cellos with an accompaniment of syncopated woodwind chords. A *cantilena* passage in F major for the strings rounds out the exposition.

In the development section, the theme of the movement's slow introduction is recalled, and the second-violin figure that accompanied the principal subject at its first appearance is prominent. The recapitulation is followed by a coda in which the *Lento* theme again recurs, this time in the brass.

The second movement (*Adagio ma non troppo*, C sharp major) opens with an introductory horn theme above chords for harp. The chief theme of the movement is introduced by the solo violin against a background of woodwind chords. The theme is taken up by all the violins in unison. Another theme is introduced by the solo flute, with string accompaniment. The tempo quickens to *Allegro vivace* as a leaping triplet figure is introduced by the violins. The section culminates in a series of *fortissimo* ascending and descending chromatic passages. A sustained C sharp sounds in the horn, above harp chords and muted violins *tremolandi*. The slow tempo of the opening is re-established and the movement ends *Adagio*.

The Finale (*Allegro*, A major), shows that Rachmaninoff, like Verdi, could be a fluent contrapuntalist if it suited the occasion. The movement opens with an impetuous upward figure for violins and woodwinds. Violins and violas in unison introduce the chief theme. The tempo slows to *Andante con moto* as another songlike melody is heard in the strings. The tempo quickens to *Allegro*, then to *Allegro vivace*, for a very energetic fugal treatment of a subject derived from the opening violin-viola theme. Toward the end of the movement, the lyrical mood returns, but the ending is a full-voiced *Allegro vivace*.

*Program note by George K. Diehl for The Philadelphia Orchestra. Used by permission.

Alexander Nevsky, Op. 78 PROKOFIEV

This cantata was originally written by Prokofiev as the score for Sergei Eisenstein's epic motion picture *Alexander Nevsky*. The story of the movie centers on the Russian defense of Novgorod in 1242 against the invading Knights of the Teutonic Order. Alexander Nevsky (whose last name was given to him because his first great victory took place at the River Neva where he defeated the Swedes) led the fighting force which repelled the Germanic invaders in a fight on the frozen waters of Lake Chud. Since the film was made in 1938, one year before the Soviet-Nazi pact, it is easy to see the propagandistic aspects of the film. Anti-German feeling was intense, and the Russians suspected that they might soon be called upon again to rise in defense of their land.

Prokofiev was impressed with the scope of the movie and his score, and extracted seven of the strongest scenes to rework into cantata form. As a cantata, it was first presented in Moscow in 1939.

Russia Under the Mongolian Yoke depicts the feeling of desolation and oppression that seized Russia following the Tartar invasion in the middle of the thirteenth century.

Song of Nevsky glorifies, with its ringing, soaring lines, the hero on whom the hopes of the people are resting. Nevsky had retired to a simple country life, but, at the insistence of his admirers that he is the only man who can rouse Russia from its depression and apathy, he agrees to gather and lead a defense army.

Crusaders in Pskov shows the hypocritical Teutonic Knights who masquerade as religious crusaders, by means of a score that is a combination of a Latin ecclesiastical text and Gregorian cadences with savage, modern harmonies and sonorities.

Arise, Ye Russian People is an intense call to the people of Russia to rise against the invaders, the melodies seem to have their basis in spirited Russian folk song.

The Battle on the Ice describes graphically the savage battle on the frozen lake. The swords and spears can be clearly heard, and at several points the chant of the crusaders is presented in a symbolic counterpoint to the music of the Russian defenders.

Field of the Dead is a haunting and poignant aria for mezzo-soprano, sung by a Russian girl who expresses grief for those who died, mingled with pride in their patriotism. She expresses love for whoever has died nobly, and will weep even for those she did not know.

Alexander's Entry into Pskov is a hymn of triumph, sung by the rejoicing people as Nevsky victoriously enters the no longer threatened city of Pskov. "And so to all who threaten our Russian land."

FESTIVAL CHORUS

DONALD BRYANT, *Director*

NANCY HODGE, *Accompanist*

First Sopranos

Brock, Jeanette
Brown, Karen
Calvo, Margo
Cox, Elaine
Denner, Phyllis
Fenelon, Linda
Hanson, Gladys
Klepack, Karen
Molony, Kathleen
Pack, Beth
Sincock, Mary Ann
Smith, Karen
Swartzentruber, Anne
Ware, Norma

Second Sopranos

Allen, Tracy
Aprill, Kathy
Ayers, Meta
Berry, Kathy
Greig, Laurie
Horning, Alice
Kolasa, Marilyn
Lifton, Janisse
Lyman, Frances
Maher, Cindy
McCallum, Barbara
Owen, Margaret
Peth, Sara
Poston, Janet
Tompkins, Patricia
Wright, Deirdre

First Altos

Adams, Judith
Anderson, Susan
Brown, Marion
Cappaert, Lael
Carpenter, Sally
Dick, Carol
Freedman, Robin

Green, Kathryn
Gross, Ellen
Karp, Nancy
Keppelman, Nancy
Koupal, Geraldine
Kratzmler, Joann
Lietz, Kirsten
Myers, Donna
Nelson, Lois
Rogers, Sally
Wargelin, Carol
Wendt, Christine
Wolfe, Charlotte

Second Altos

Anderson, Sandra
Baird, Marjorie
Haab, Mary
Hagerty, Joan
Ham, Nancy
Kayle, Hilary
Lovelace, Elsie
Messenger, Rita
Nelson, Sandra
Ray, Linda
Rider, Hazel
Roeger, Beverly
Stebbins, Katie
Williams, Nancy
Wilson, Johanna

First Tenors

Cochrane, Alan
Dombrowski, Timothy
Franke, Marshall
Grimm, Marshall
Gross, Myron
Lowry, Paul
MacGregor, Robert
Mitchell, Dennis
Sauser, Robert
Setzer, Marc
Vidrich, Arthur

Second Tenors

Barrett, Martin
Galbraith, Merle
Haworth, Donald
Hmay, Thomas
Klettke, Dwight
McCarthy, David
Pelachyk, John
Smith, Lawrence
Snabes, Michael

First Basses

Berstis, Viktors
Couvares, Frank
Eastman John
Feldstein, Bruce
Freddolino, Paul
Hagerty, Thomas
Hamilton, Edgar
Haynes, Jeff
Jarrett, K. John
Kissel, Klair
Magretta, William
Olson, Steven
Robinson, Paul
Schill, Thomas
Tompkins, Terril
Williams, Riley

Second Basses

Allen, Neville
Bond, W. Howard
Chin, Gabriel
Fillyaw, Harold
Holmes, Oliver
Linowes, Richard
McIntire, John
Powell, Gregg
Rosenwald, George
Schick, Helmut
Schonschack, Wallace
Sommerfeld, Thomas

COMING EVENTS

- ABREU BROTHERS, *Guitarists* Wednesday, 8:30, November 7
First concert of Guitar Series, followed by Narciso Yepes, November 28, Carlos Barbosa-Lima, February 2; Romero Quartet, March 20. Limited series tickets still available.
- BUDAPEST SYMPHONY ORCHESTRA Saturday, 8:30, November 10
GYORGY LEHEL, *Conductor*; GYORGY SANDOR, *Pianist*
Debussy: Two Nocturnes; Beethoven: Symphony No. 1; Szöllösy: Musica per Orchestra;
Bartók: Piano Concerto No. 3
- THE LITTLE ANGELS Sunday, 3:00, November 11
National Folk Ballet of Korea
- TEL AVIV STRING QUARTET Wednesday, 8:30, November 14
with YONA ETTLINGER, *Clarinetist*
Bartók: Quartet No. 3; Mozart: Clarinet Quintet; Schubert: Quartet in G major, Op. 161
- MODERN JAZZ QUARTET Thursday, 8:00, November 15
(piano, vibraharp, bass, drums)
- MARTINA ARROYO, *Soprano* Monday, 8:30, November 19
Songs by Stradella, Gluck, Handel, Fauré, de Falla
- NARCISO YEPES, *Guitarist* Wednesday, 8:30, November 28
- HANDEL'S "MESSIAH" Friday, 8:30, November 30;
Saturday, 8:30, December 1; Sunday, 2:30, December 2
For over ninety years, the University Choral Union has presented the "Messiah" in celebration of the Christmas season. Donald Bryant conducts the 350-voice chorus, members of the Interlochen Arts Academy Orchestra, and soloists RUTH FALCON, *soprano*, MURIEL GREENSPON, *contralto*, JOHN SANDOR, *tenor*, and SAVERIO BARBIERI, *bass*.
- KRASNAYARSK SIBERIAN DANCERS Saturday, 3:00 and 8:00, December 1

Tickets on sale at Burton Memorial Tower—telephone 665-3717

The University Musical Society relies on public support in order to maintain the scope and artistic quality of these programs. Tax-deductible contributions to our Gift Program are welcome.