

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*

JOHN PRITCHARD, *Conducting*

Soloist

DONALD BELL, *Baritone*

FRIDAY EVENING, MAY 2, 1975, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Overture, "Les Francs-Juges" Op. 3 BERLIOZ
*Fantasia on a Theme of Thomas Tallis VAUGHAN WILLIAMS
Divertimento No. 15 in B-flat major, K. 287 MOZART
 Theme and Variations: andante grazioso
 Menuetto
 Adagio
 Andante; allegro molto

INTERMISSION

- "Belshazzar's Feast" for Baritone, Chorus, and Orchestra WALTON
 DONALD BELL
 UNIVERSITY CHORAL UNION

The Philadelphia Orchestra records exclusively for RCA Red Seal
* Available on Columbia Records

PROGRAM NOTES

by

RICHARD FREED

Overture, "Les Francs-Juges," Op. 3 HECTOR BERLIOZ (1803–1869)

In medieval Westphalia a secret tribunal called the *Femgericht* (or *Vehmgericht*) sat in judgment of persons accused of witchcraft and heresy; the defendants were brought before this court blindfolded and manacled, and the only sentence handed down with a verdict of "guilty" was death. This was the setting of the opera libretto by Berlioz's friend Humbert Ferrand, which the composer began setting to music with great enthusiasm in the mid-1820s. The undertaking proved abortive when the *Opéra* refused Ferrand's libretto, and, as Berlioz noted, "my music was consigned to a limbo from which it has never emerged. The overture only has been played. I have used and developed some of the best ideas of this opera in subsequent compositions, and the remainder will either be treated the same way or burnt." One of the "subsequent compositions" was the "Symphonie fantastique," in which the "March of the Guards" from the opera was recast to serve as the fourth movement, the "March to the Scaffold."

The Overture to "Les Francs-Juges," Berlioz's first major orchestral work, was composed in 1827 and first performed under Habeneck in the first season of Conservatoire concerts, on May 26, 1828. Berlioz described the opera's plot as "monstrous, colossal, horrible," and these qualities are reflected in the awesome theme for the brass which represents the villainous Olmerick, chief of the dreaded tribunal. The *allegro* section begins with a fizzing, frenetic theme in the strings, which leads in turn to an impetuous, unexpectedly ingratiating one salvaged from an instrumental quintet Berlioz had written and abandoned before he came to Paris at the age of seventeen. Both of these themes—the latter assuming a heroic mold—are interrupted from time to time by menacing outbursts of the Olmerick theme in the trombones, and midway through the *allegro* there is a chilling section comparable, for its time, with the evocation of the Wolf's Glen in Weber's *Freischütz*—and pointing ahead to the "Ride to the Abyss" in Berlioz's own *Damnation of Faust*. "The orchestra here assumes a dual character," Berlioz wrote in his score: "the strings must play in rough and violent style, without covering up the flutes. The flutes and clarinets on the other hand play with a sweet and melancholy expression." Most striking here is the wild and imaginative use of the drums, which grow more and more insistent by subtle degrees until they overwhelm the other instruments and end the episode. Both the Olmerick and "heroic" themes return in the brilliant coda, to be swept away by a glorification of the first *allegro* theme.

Fantasia on a Theme by Thomas Tallis RALPH VAUGHAN WILLIAMS (1872–1958)

Thomas Tallis (ca. 1505–1585), named a Gentleman of the Chapel Royal by Henry VIII, was, according to his epitaph, a "myld and quyet Sort (O happy Man)." For the Archbishop of Canterbury's *Metrical Psalter* of 1567 Tallis composed a set of nine choral pieces illustrating the various modes; the third of these, in the Phrygian mode and set to the words "Why fumeth in fight," was edited by Vaughan Williams in 1906 as No. 92 in the *English Hymnal* (in which collection the original text is replaced by Addison's "When rising from the bed of death"). Three years later he returned to Tallis' piece and used it as the basis for the work in which, as Frank Howes remarked, he "declared himself to the world as a new force in English music."

Up to that time Vaughan Williams had written very little for orchestra and nothing of major proportions which bore nearly so personal an imprint; the "Tallis Fantasia" constituted his "signing in," and in a real sense remains his quintessentially representative work. In such later compositions as the symphonies and the still too-little-known *Job* the qualities disclosed here were elaborated and expanded upon, but this concise and original work was neither superseded nor surpassed as an expression of the composer's individuality, or of the indefinable element that went far beyond his involvement with folk sources in identifying his musical thought as uniquely English.

The "Tallis Fantasia," scored for double string orchestra and solo string quartet, is not a fantasia in the strict Elizabethan sense, not a "free fantasy" in the modern sense, and not a series of variations. It might be described as a sequence of meditations or ruminations on a theme whose very nature evokes an aura of mystical profundity and which stirred the deepest response in Vaughan Williams. The Fantasia is in fact related to several of his other works thematically as well as spiritually. The opening theme is a modification of one he had used in two vocal works of 1905—"Toward the Unknown Region," a choral setting of Walt Whitman's words, and "Bright is the ring of words," the second of the *Songs of Travel* on texts of Robert Louis Stevenson. Another theme, introduced later in the "Fantasia" as a variant of the one by Tallis, was re-used some forty years later as the motif of the Celestial City in the opera *The Pilgrim's Progress*.

The actual Tallis theme is not stated outright at first, but rather hinted at by the low strings, *pizzicati*, under a sustained note in the violins and with a responsory effect provided by a swaying chordal figure. When the theme does appear in full, it is given in Tallis' original nine-part harmonization. After some elaboration the two string orchestras assume their antiphonal roles: the larger group, with the solo quartet, makes its comments on portions of the theme, each time answered by the smaller group with the "swaying" figure. At length the solo viola introduces the *Pilgrim's Progress* theme, which passes through the two orchestras and is then taken up by solo violin and viola. The solo quartet and both orchestras recall various motifs, a brief *Adagio* passage leads back to the original theme, and a brief coda ends the work on a note of calm resolution.

Divertimento No. 15 in B-flat major, K. 287 WOLFGANG AMADEUS MOZART
(1756-1791)

The attachment of the Countess Antonia Lodron's name to three substantial works she commissioned from Mozart has earned that lady a certain measure of immortality which no one would begrudge her. The Concerto in F major for three pianos, K. 242, which the Countess and her two daughters performed, and the Divertimentos in F, K. 247, and in B-flat, K. 287, were written within a span of twelve months; the B-flat Divertimento, the most ambitious of these works, was completed on February 1, 1777, just five days after Mozart turned twenty-one. The original scoring of both divertimentos was for two violins, viola, double bass, and two horns, but the string complement is frequently expanded and, in fact, the Divertimento in B-flat, like the later one in D major, K. 334, is probably better known today from its appearances on orchestral programs than as a chamber work; its character is quite unaltered by the larger body of strings.

The first violin has a prominent role, which Mozart himself was the first to play; his enthusiasm for the work served to override his characteristic lack of enthusiasm for playing the violin, not only in the first performance, but in numerous subsequent ones, both in Salzburg and elsewhere. It was after a performance of K. 287 in Munich, in the late summer of 1777, that he wrote to his father: "I played as though I were the first fiddler in all Europe!" During the following year he played the Divertimento on a number of occasions in Paris and other cities he visited, and his father's letters to him describe several performances of the work in Salzburg during his absence. The early popularity of K. 287 is both understandable, in terms of audience appeal, and eminently well deserved on musical grounds. Alfred Einstein proclaimed the work "a masterpiece *sui generis*," citing its maturity, its character, and its subtlety as anticipations of Mozart's last Vienna period.

The Divertimento comprises six movements (two of which are omitted in the present performance). This performance begins with what is actually the second movement, a set of variations (*Andante grazioso*) in which the theme, as Einstein observed, "dons six different character-masks, none of them tragic." Lyrical sweetness predominates in the ensuing Minuet, preparing the listener for the sublime *Adagio* (E-flat), the most deeply felt section of the work and the one most in the true character of chamber music: the horns are silent throughout this movement, and the first violin's solo prominence is confirmed by a little cadenza at the end. Facets of the mature chamber-music style of Beethoven are discernible here and also in the final *Allegro*. (A second minuet, which stands between these two movements in the original version, is omitted here.)

The *Andante* introduction (in G minor) to the final movement is, in Einstein's words, "an exaggeratedly pathetic recitative" to set off the scintillating good humor of the *Allegro molto*, which is based on a comical popular song in South-German dialect, "D'Bäuerin hat d'Katz verlorn, weiss nit wo's is'" ("The peasant girl has lost her cat, and doesn't know where it is"). The comic effect is heightened by a brief reappearance of the recitative just before the spirited conclusion.

Belshazzar's Feast WILLIAM TURNER WALTON
(1902-)

In the second and third decades of this century two young English composers stimulated a great deal of active interest in the musical world. William Walton's Viola Concerto (1929), *Belshazzar's Feast* for Baritone, Chorus, and Orchestra (1931), First Symphony (1935), Violin Concerto (1939), and Constant Lambert's Ballet *Romeo and Juliet* (1926), *Rio Grande* for Piano, Chorus, and Orchestra (1929), *Music for Orchestra* (1931), *Summer's Last Will and Testament*, a *Masque*, for Chorus and Orchestra (1936), and other major works of each raised high expectation among musicians and critics. Walton's name became linked with Lambert's for no other reason than they alone seemed to stand out hopefully in a dearth of creative talent. Actually they represent highly individual and completely independent styles.

After an enthusiastic reception of a performance of *Belshazzar's Feast* in 1931, Ernest Newman wrote in the London Sunday *Times*:

"Nothing so full blooded as this, nothing so bursting with a very fury of exultation in the power of modern music, has been produced in this or any other country for a very long time; by the side

of it, Stravinsky's *Symphonie de Psalmes* is very anemic stuff indeed. Mr. Walton works consistently at a voltage that takes our breath away.

"But it is not mere sound and fury; the astounding thing about it all is the composer's musical control of the pounding, panting engine he has launched. It is difficult to realize that so young a man has so complete a command of his subject, of his craftsmanship, and of himself; it is all new, all individual, yet all so thoroughly competent musically. After this, I should not care to place any theoretical bonds to Mr. Walton's possible development."

Although much of the novelty of the score has evaporated in the past forty years, and we are more aware today of its obvious and external effectiveness, the music still impresses with its dramatic tension and immediacy. The individuality of Walton's style persists, although it no longer seems to defy tradition even though it sometimes discards it. It is marked by rapid pace, elasticity of thematic treatment, rhythmic displacements and fluctuations, and a complexity of harmony that is often mistaken for polyphonic writing. Today we are perhaps more acutely aware of the craftsmanship and the practicality of Walton's inventiveness than we were when this effective work first shocked us with its seemingly brutal expression. For all its harsh dissonance there is a retention of "key" feeling throughout; for all its apparent complexity of texture, the total effect is achieved without too much elaboration. The epic union of a double chorus, a large orchestra, and two brass bands cannot fail to excite by the sheer impact of its dynamics. This unabashed exploitation of all the resources of volume and sonority has been censured by some critics who point out that, in spite of the sensational effects achieved, there is little evidence of real creative energy. Yet the fact that Walton is able to sustain throughout this work a persistent unyielding pitch of relentless dramatic power attests to the fact that he has unquestioned inventiveness and resourcefulness as a composer.

The epic framework within which he shapes his musical forms and colors into a sonorous structural unity is an assembled text drawn from the Book of Psalms and the Book of Daniel by Osbert Sitwell. The vehemence of the Biblical text amply justifies the character of the music, which is always dramatically appropriate. There is no doubt that this myriad colored music, now restless and sullen, now savage and menacing—sings to us "of old unhappy far off things, and battles long ago."

—GLENN D. MCGEOCH

The text is as follows:

Thus spake Isaiah:

Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of the King of Babylon
Howl ye, howl ye, therefore:
For the day of the Lord is at hand!

By the waters of Babylon,
By the waters of Babylon
There we sat down: yea, we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.

How shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief
joy.

By the waters of Babylon
There we sat down: yea, we wept.
O daughter of Babylon, who art to be
destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,

For with violence shall that great city Babylon
be thrown down
And shall be found no more at all.

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron, and marble,
Cinnamon, odours, and ointments,
Of frankincense, wine, and oil,
Fine flour, wheat, and beasts,
Sheep, horses, chariots, slaves,
And the souls of men.

In Babylon
Belshazzar the King
Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, while he tasted the wine,
Commanded us to bring the gold and silver
vessels:
Yea! the golden vessels, which his father,
Nebuchadnezzar,

Had taken out of the temple that was in
Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives,
And his concubines might drink therein.

Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery,
And all kinds of music: they drank wine again
And then spake the King:

Praise ye
The God of Gold
Praise ye
The God of Silver
Praise ye
The God of Iron
Praise ye
The God of Stone
Praise ye
The God of Wood
Praise ye
The God of Brass

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar whiles he tasted the wine
Commanded us to bring the gold and silver
vessels
That his Princes, his wives, and his concubines
Might rejoice and drink therein.

After they praised their strange gods,
The idols and the devils.
False gods who can neither see nor hear
Called they for the timbrel and the pleasant
harp
To extol the glory of the King.
Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:

O King, live for ever . . .
And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.
And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE
AND FOUND WANTING.'
In that night was Belshazzar the King slain
And his Kingdom divided.

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon is fallen, fallen.

Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail, and rend the raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgment come.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

Then sing aloud to God our strength.
Make a joyful noise unto the God of Jacob.
For Babylon the Great is fallen.

Alleluia!

JOHN PRITCHARD

John Pritchard, eminent British conductor, is widely known for his large and varied repertoire encompassing all musical ages. He was musical director of the Royal Liverpool Philharmonic from 1956 to 1962 and of the London Philharmonic from 1962 to 1966. He conducted the latter when it became the first Western symphony orchestra to perform in the People's Republic of China. He has conducted several orchestras in the United States including the San Francisco and Pittsburgh, and is making his debut with the Philadelphia Orchestra this season. Tonight marks Mr. Pritchard's Ann Arbor May Festival debut.

Equally at home in the operatic hall, Mr. Pritchard has conducted in major opera houses throughout the world, including the Metropolitan, San Francisco, Chicago Lyric, Naples' San Carlo, Buenos Aires' Teatro Colon, and Covent Garden. In 1952, he conducted the Covent Garden gala celebrating the coronation of Queen Elizabeth II. In 1947, Mr. Pritchard began his association with The Glyndebourne Festival in England, where he is now Musical Director, Principal Conductor, and Artistic Counsel.

THE UNIVERSITY CHORAL UNION

DONALD BRYANT, *Conductor*

NANCY HODGE, *Accompanist*

First Sopranos

Lucy Bjorklund
Blanchard, Bette
Bradstreet, Lola
Brock, Kathryn
Bronson, Ann
Brown, Karen
Cassis, Odette
Cox, Elaine
Denner, Phyllis
Gallas, Carole
Fenelon, Linda
Fox, Estelle
Gelstein, Deborah
Gockel, Barbara
Gretka, Christine
Hanson, Gladys
Hoover, Joanne
Ingle, Mary Ellen
Jenkins, Sylvia
Kaczmarek, Ann
Keeler, Ann
Klepack, Karen
Luecke, Doris
Maglott, Lisa
Malila, Elida
Manuel, Kris
Mathison, Denise
McCallum, Barbara
McCreary, Susan
Meyer, Kathy
O'Shea, Maureen
Paliewicz, Monica
Pearson, Agnes
Phillips, Beth
Rowe, Linda
Schneider, Alice
Schuler, Ann
Simons, Alane
Skiba, Mary Ann
Stockhorst, Eva
Tomayer, Lore
Van Gelderen, Cynthia
Ware, Norma
Woodman, Linda

Second Sopranos

Albain, Kathy
Allen, Tracy
Almuti, Gloria
Berry, Kathy
Burr, Virginia
Buss, Marilyn
Capalbo, Gina
Carron, Barbara
Colwell, Barbara
Dindoffer, Christina
Fraleigh, Galene
Harris, Kathryn
Hayes, Ruth
Hiraga, Mary
Hodgson, Patricia
Horning, Alice
Jacob, Lois
Johnson, Elizabeth
Juvinal, Arlene
Klettke, Patricia
Kosarin, Stephanie
Lamb, Margaret
Leatherman, Cindy
Lehmann, Judith
Meyer, Linda
Myhre, Karen
Overdeck, Eleanor
Palms, Betty
Petcoff, Susan
Peterson, Martha
Pinkham, Janice
Porter, Vicki
Porterfield, Carol
Pratt, Carolyn

Reese, Virginia
Richardson, Virginia
Ronis, Laurel
Schluederberg, Suzanne
Sikora, Karen
Simon, Susan
Sipple, Mary
Stewart-Robinson,
Elizabeth
Tompkins, Patricia
Vanzick, Charlene
Waldenmyer, Cheryl
Weber, Kathy
Wendt, Christine
Williams, Suzanne
Zuelch, Mary

First Altos

Adams, Judith
Anderson, Susan
Aradin, Carolyn
Ause, Martha
Barker, Kathy
Beam, Eleanor
Black, Lola
Brace, Virginia
Brown, Marion
Bucalo, Patricia
Burr, Barbara
Cambron, Alice
Cappaert, Lael
Connors, Catherine
Cummins, Jane
Evans, Daisy
Evich, Nancy
Farrell, Mary
Feldkamp, Lucy
Fick, Amy
Finkbeiner, Marilyn
Forsblad, Ylva
Frederick, Marian
Gewanter, Ruth
Gockel, Meredy
Grasmick, Ann
Green, Amy
Gross, Ellen
Hall, Christine
Haviland, Naomi
Hochheimer, Jean
Hofmeister, Norma
Hovey, Wendy
Karp, Nancy
Keppelman, Nancy
Kerr, Jan
Kimura, Eugenie
Koch, Marianne
Koupal, Geraldine
Lance, Glenys
Lansdale, Metta
Liberson, Judy
Lietz, Kirsten
McCoy, Bernice
McIntyre, Joan
Mikus, Margaret
Miller, Mary
Mosher, Susan
Murray, Virginia
Nelson, Lois
Pennington, Pamela
Petoskey, Barbara
Remtema, Cindy
Santolucito, Marcia
Sinta, Susan
Slee, Beth
Steeh, Charlotte
Stepenske, Joan
Street, Jane
Thibault, Nancy
Van Bolt, Jane
Vlisides, Elena
Warren, Rachelle

Weadon, Anne
White, Myra
Wiedmann, Louise
Wolfe, Charlotte

Second Altos

Amrhein, Dorothy
Anderson, Sandra
Aroian, Lois
Baird, Marjorie
Banana, Anna
Bedell, Carolyn
Bergermann, Vera
Bien, Ellen
Clausen, Laura
Clayton, Carolyn
Finkbeiner, Irene
Frank, Anne
Gelman, Judy
Haab, Mary
Hagerty, Joan
Hull, Dana
Lidgard, Ruth
Lovelace, Elsie
Mayman, Rosemary
Mertaugh, Clemence
Millard, Anna
Miller, Florence
Nisbett, Susan
Norris, Barbara
Olson, Constance
Ray, Linda
Roeger, Beverly
Shevrin, Aliza
Spencer, Carol
Steiner, Kathleen
Thompson, Peggy
Tiberio, Suanne
Vander Wal, Delores
Vasser, Marian
Warsinki, Alice
Wilkinson, Ann
Williams, Nancy
Yalda, Christine

First Tenors

Baker, Hugh
Butler, Charles
Cathey, Owen
Cochrane, Alan
Dodd, Kenneth
Dombrowski, Timothy
Domine, Robert
Fiedler, Greg
Frenza, James
Gross, Myron
Lowry, Paul
MacGregor, Robert
Miller, Robert
Mitchell, Dennis
Moore, Merle
Sauser, Robert

Second Tenors

Bank, John
Barera, Mark
Bronson, William
Clark, Harold
Etsweiler, John
Freed, Robert
Galbraith, Merle
Girod, Albert
Glover, Roy
Halpern, Jeffrey
Haworth, Donald
Hmay, Thomas
Johnson, Robert
Klettke, Dwight
Kruzich, Michael
McCarthy, David

Pelachyk, John
Slotnick, Dennis
Smith, Phillip
Straus, David
Wahl, Jeffrey
Wortley, James

First Basses

Atkins, Anthony
Beam, Marion
Becvar, Thomas
Berstis, Viktors
Bien, Matt
Bohde, Matthew
Bolanos, Marco
Brueger, John
Burr, Charles
Cipriano, John
Clark, James
Damashek, Robert
Eastman, John
Evans, Walter
Fairchild, Win
Franks, Thomas
Freddolino, Paul
Fry, Richard
Hagerty, Thomas
Hamilton, Edgar
Haviland, Robert
Haynes, Jeffrey
Hencken, Joel
Jarrett, John
Kays, J. Warren
Ketterman, Gary
Kissel, Klair
Lauth, David
Litwinski, Anthony
Malila, William
Matis, John
Mathison, Thomas
Muntz, Richard
Olson, Steven
Pate, Michael
Pearson, Raymond
Plummer, Andrew
Postema, Thomas
Regier, Steven
Renger, Juergen
Rutz, Joseph
Smith, Edward
Solway, Alan
Spence, David
Sutton, Wade
Tajibnapis, William
Thornburg, Steve
Weadon, Mark
Williams, Riley

Second Basses

Abdella, Victor
Beach, Thomas
Chin, Gabriel
Fisher, Donald
Hovey, Robert
Lehmann, Charles
Phillon, Phillip
Postema, Donald
Powell, Gregg
Rhinesmith, Brian
Ronis, Robert
Sappington, Jay
Schankin, Ray
Schonschack, Wallace
Sommerfeld, Thomas
Strozier, Robert
Slee, Virgil
Tompkins, Terril
Van Bolt, John
Weaver, James
Zulch, Stanley