

# 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*

EUGENE ORMANDY, *Conducting*

*Soloist*

GRACE BUMBRY, *Soprano*

SATURDAY EVENING, MAY 3, 1975, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

- Overture to *The Marriage of Figaro*, K. 492 . . . . . MOZART
- Concert Recitative: "Ch'io mi scordi di te" and  
Aria: "Non temer, amato bene," K. 505 . . . . . MOZART  
GRACE BUMBRY
- "Three Places in New England" . . . . . IVES  
(Full Orchestra Version)  
The St. Gaudens in Boston Common  
Putnam's Camp, Redding, Connecticut  
The Housatonic at Stockbridge

### INTERMISSION

- "Ernani, involami" from *Ernani* . . . . . VERDI  
MISS BUMBRY
- \*Concerto for Orchestra . . . . . BARTÓK  
Andante non troppo; allegro vivace  
Allegro scherzando  
Elegy: andante non troppo  
Intermezzo interrotto: allegretto  
Finale: presto

*The Philadelphia Orchestra records exclusively for RCA Red Seal*

\* Available on Columbia Records

## PROGRAM NOTES

### Overture to *The Marriage of Figaro* . . . . . WOLFGANG AMADEUS MOZART (1756–1791)

Nearly one hundred and ninety years ago Mozart composed an enchanting opera *The Marriage of Figaro* to a text by Lorenzo da Ponte, based upon Beaumarchais' comedy by the same name. Since its first performance in Vienna, May 1, 1786, its music has constantly enlivened and refreshed men's spirits with its sparkling, insouciant humor and spicy plot. At the period of its creation, Mozart was at the height of his powers, having already composed *Die Entführung aus dem Serail*, the "Haffner" symphony, the six "Haydn" quartets, and many of his great piano concerti. With this work he brought to a climax the *opera buffa* (comic opera) which had replaced the *opera seria* by the end of the eighteenth century. Its merry overture puts the listener at once into a frolicsome mood. It romps, it skips, it never pauses to reflect, for motion, not emotion, is its aim. One might as well attempt to explain the charm of a thrush's song as to analyze the bewitching fascination of this music. Laughing and singing itself out in five minutes, it recaptures each time it is recreated something of universal joy and well-being.

### Concert Recitative: "Ch'io mi scordi di te" and Aria: "Non temer, amato bene," K. 505 . . . . . WOLFGANG AMADEUS MOZART

"Nowhere does the purely Italian direction of Mozart's style," Alfred Einstein writes, "show more clearly than in the aria and all other forms that have more or less to do with opera." By 1750 the aria had become a miniature concerto for the voice and orchestra. "The form," Einstein notes, "was perfected . . . earlier than the concerto, in that the concerto was actually fashioned after the aria."

Mozart's concert arias, which number fifty and were composed by him from the age of nine to the end of his life, were occasional works to be inserted into his own operas, those of other composers, or simply composed for singers who possessed voices he particularly admired. Among the latter is the one on tonight's program. It was composed for, and dedicated to Ann (Nancy) Storace, the first Susanna in his *Marriage of Figaro* and for whom Mozart had the highest respect as an artist, and deepest affection as a person. It is a declaration of love on an ideal and platonic level, although in his thematic catalogue it is labelled "Für M'selle Storace und mich," which might indicate a sympathy between them that went beyond art. It was composed in December of 1786 when he was thirty years of age. The text by Varesco is taken from an aria in Mozart's opera *Idomeneo* (1780).

Storace's voice was not brilliant or suited to the display of virtuosity but was full of warmth and tenderness. The Aria is unique in that the solo instrument is the piano, undoubtedly written for Mozart to perform. It carries on a dialogue with the voice, so intimately interwoven and tender in its expression that it is obvious Mozart was intentionally expressing the depth of his affection for her, and further gives significance to his inscription "Für Storace und mich." This work, according to Einstein, "combines such personal mastery—the intimacy of a letter with the highest grandeur of form."

A condensation of the lengthy text follows:

*Recitative:* That I should forget you! My life would be worse than death. Rather than give my affection to another, I die of grief.

*Aria:* Do not fear, my beloved! My love will always be for you. Is such torment to be suffered by a faithful heart? Do not fear.

—GLENN D. MCGEOCH

### "Three Places in New England" (Original Version) . . . . . CHARLES IVES (1874–1954)

*Three Places in New England* was the first of Ives's major orchestral works to get a hearing in complete form (when Nicolas Slonimsky conducted the Chamber Orchestra of Boston in the first performance on January 10, 1931, in New York) and it has since become one of his best-known compositions. It was not until the Ives centenary year, however, that this by now familiar and beloved work was heard as the composer conceived it.

The composition of *Three Places in New England* occupied Ives from 1903 to 1914, and his scoring was not for a chamber orchestra but for a very full one. That he would undertake to rescore it in 1929 in order to take advantage of an opportunity to get it heard is understandable enough. Slonimsky's chamber orchestra comprised only twenty-four players, including twelve strings and solo winds; what Ives had to do, basically, was transfer all the "extra" wind parts in his score into a newly added piano part. While he was grateful to Slonimsky (who conducted the work in several American cities and in Paris), Ives was, as noted in various notes, clearly disappointed with this compromise version, which has been in use now for four decades (with the string complement disproportionately enlarged). When James Sinclair arrived at Yale University's Ives Collection in 1972 as assistant to John Kirkpatrick, he was set to work at once researching *Three Places in New England*, in hopes that the original version would prove restorable. Happily, it did, and it is Mr. Sinclair's new "critical edition" that Mr. Ormandy is presenting in tonight's concert.

Long before the music was performed in any form, the *Three Places* almost became four, as Ives noted in his *Memos*: "There was another movement, started but never completed, about the Wendell Phillips row and the mob in Faneuil Hall." The three movements that were completed were given at least three other titles—*Orchestral Set No. 1, New England Symphony, Three New England Places*—before Ives settled on the present one. The moods of the three movements reflect his own deepfelt responses to the sites identified in the respective titles.

The "*St. Gaudens*" in *Boston Common (Col. Shaw and His Colored Regiment)*. In 1897 a monument by Augustus Saint-Gaudens was erected in Boston Common to the memory of Colonel Robert Gould Shaw (1837–63) and the regiment of Negro soldiers he organized and led during the Civil War. The lines Ives inscribed in his score may have been derived in part from words spoken at the unveiling ceremony:

"Moving—Marching—Faces of Souls!  
 Marked with generations of pain,  
 Part-Freers of a Destiny,  
 Slowly, restlessly swaying us on with you  
 Towards other Freedom!

\* \* \*

"Above and beyond that compelling mass  
 Rises the drum-beat of the common-heart,  
 In the silence of a strange and sounding afterglow—  
 Moving—Marching—Faces of Souls!"

*Putnam's Camp, Redding, Connecticut*. The second movement is a fantasy describing a child's dream during a Fourth-of-July picnic at the park on the site of General Israel Putnam's 1778–1779 winter quarters. The particular picnic Ives recalled was made memorable for him by the entrance of two bands at the same time, from different sides of the park, playing in different rhythms, and the re-creation of this stunning effect has made this movement probably the best-known single piece in the composer's entire output. The piece represents, more or less, a combination of two shorter works Ives had composed for theater orchestra in 1903, the "Country Band" March and the Overture and March "1776." The appearance of "The British Grenadiers" among the American tunes does not represent a conflict: it was one of several English tunes taken over by the Americans in the 1770s and fitted with Yankee texts.

*The Housatonic at Stockbridge*, Ives noted, "was suggested by a Sunday morning walk that Mrs. Ives and I took near Stockbridge the summer after we were married. We walked in the meadows along the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember. Robert Underwood Johnson, in his poem 'The Housatonic at Stockbridge,' paints this scene beautifully." Lines from Johnson's poem, beginning "Contented river! in thy dreamy realm," are printed in the score.

—RICHARD FREED

Recitative: "Sorta è la notte" and

Aria: "Ernani, involami" from *Ernani* . . . . . GIUSEPPE VERDI  
 (1813–1901)

In his operas Verdi stuck closely to the conventions he inherited from his predecessors of the *bel canto* era—Rossini, Bellini, and Donizetti. He composed them, therefore, in a series of separate "numbers": recitatives, arias, ensembles and cabalettas (sections at the end of arias, etc., in quick uniform rhythms), and recognized the human voice as the most expressive of all instruments, never allowing the orchestra to usurp its position of pre-eminence.

*Ernani* was Verdi's fifth opera, written when he was thirty years of age. It contains many of the commonplace features of the Italian opera of the early nineteenth century, which he ultimately enobled in such scores as *Rigoletto* and *La Traviata*, and completely transcended in the incomparable *Otello* and *Falstaff* of his last years. In spite of the fact that *Ernani* contains flashes of dramatic urgency and eloquence and what Frances Tovey calls Verdi's "savage sincerity," it is in general an acquiescence to banal proceedings, full of theatrical absurdities and musical weaknesses.

The story takes place in Aragon about 1519. Elvira, a Spanish lady of rank, is about to be married to the elderly Grandee of Spain, Don Gomez de Silva. She, however, is in love with John of Aragon, who, after his estates had been confiscated, became known as the bandit chief Ernani. The recitative, aria, and cabaletta heard on tonight's program occur at the opening of Scene II in Act I. Elvira, alone in her apartment, awaits Silva. She broods over her enforced marriage, which she seems powerless to prevent, and expresses her happiness at the prospect of being united with Ernani. It is one of the more enduring passages from the opera, rich in vocal display, but full of a genuine expression of despair and joy:

*Recitative*: Night is departing, and Silva does not return. Ah! that he never would, with his odious protestations of love. I belong only to Ernani!

*Aria*: Ernani, fly with me, prevent this hateful marriage. With you a barren desert would become an Eden of enchantment.

*Cabaletta*: I scorn everything that does not tell my heart of Ernani; nothing can turn hatred to love. Hasten the hour of my flight. To the heart in love, all delay is torture.

—GLENN D. MCGEOCH

Concerto for Orchestra . . . . . **BÉLA BARTÓK**  
(1881–1945)

The final years of World War II saw the creation of a number of major orchestral works by such composers as Britten, Copland, Hindemith, and Shostakovich which established themselves immediately in the public favor and have retained their appeal with conspicuous success to the present day. Outstanding among all these, then and now, are the Fifth Symphony of Prokofiev and the Concerto for Orchestra of Bartók, each of which appears now as its respective composer's most successful work for orchestra. In the directness and intensity of their impact, these two works show a remarkable similarity, despite the different styles involved. Prokofiev described his Fifth as "a symphony on the spirit of man," while the term Bartók used was "life-assertion"; in both are broadly expressed elements of mourning and of triumphant good humor.

Bartók's health was poor when he came to America in 1940, and he virtually abstained from creative effort until he received the commission for the Concerto for Orchestra from the Koussevitzky Music Foundation in May 1943, delivered to him in the hospital to which he had been confined three months earlier. Within a few weeks his wife was able to write to Joseph Szigeti, who had been instrumental in arranging the commission: "One thing is certain: Béla's conviction that 'under no circumstances will I ever compose a new work again' is over." Bartók was well enough to leave the hospital shortly after that; he started work on the Concerto at Saranac Lake in late August and by October 8 the score was finished. Serge Koussevitzky conducted the première in Boston on December 1, 1944, and pronounced the work "the best orchestral piece of the last 25 years"; Bartók subsequently added a 22-bar coda to the original Finale, and the work quickly took a prominent place in the repertory of orchestras everywhere.

The Concerto fulfills the implication of its title in that it does include sections which display the various choirs of the orchestra, but it is in effect really a symphony in five movements, organized symmetrically around the central slow movement, which is separated from the outer ones by a pair of scherzos (the same structure as that of Bartók's Fourth String Quartet). "The general mood of the work," Bartók wrote, "represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third to the life-assertion of the last one."

—RICHARD FREED

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## Eugene Ormandy and The Philadelphia Orchestra

The 1974–75 season marks the 75th anniversary of The Philadelphia Orchestra and, simultaneously, Eugene Ormandy's 75th birthday. This is Mr. Ormandy's 39th year as Music Director and Conductor of the Orchestra, a record unequaled by any living conductor of any other major orchestra. Born in Budapest in 1899, he became a child prodigy violinist at the age of five, and came to the United States in 1921 as a solo violinist. He soon combined his performing and conducting talents, and in 1931 became Music Director of the Minneapolis Symphony Orchestra. In 1936 Mr. Ormandy was appointed Music Director and Conductor of The Philadelphia Orchestra, where he has now spent more than half of his life. With this Orchestra he has traveled many thousands of miles throughout the United States, Western and Eastern Europe, Latin America, Japan, and Mainland China. As a guest conductor, he has led every major European orchestra and also made appearances in Australia and South America. This week is Maestro Ormandy's thirty-ninth annual consecutive visit to conduct The Philadelphia Orchestra at Ann Arbor's May Festival.

The Orchestra was formed in 1900 by a group of music lovers who decided that Philadelphia should have its own professional symphony orchestra, and from its first concert on November 16, 1900, The Philadelphia Orchestra has been recognized as one of the world's leading artistic institutions. A German musician, Fritz Scheel, became its first conductor, followed by another German, Carl Pohlig, who together laid the foundations for a great orchestra. In 1913 Leopold Stokowski became the third conductor of the Orchestra, first bringing it to Ann Arbor for concerts in 1913 and 1914, and later for the 1936 May Festival. The maestros Stokowski and Ormandy are credited with building The Philadelphia Orchestra into the world-renowned ensemble that it is today. Perhaps its most famous tour was to Mainland China in September of 1973, when it became the first United States orchestra to perform there. Mr. Ormandy conducted four concerts in Peking and two in Shanghai on that important ambassadorial mission. This week's series of Ann Arbor concerts marks The Philadelphia Orchestra's fortieth consecutive appearance in the May Festival.