

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*

WEDNESDAY EVENING, APRIL 28, 1976, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 31 in D major, "Hornsignal" HAYDN
Allegro
Adagio
Menuet
Finale: moderato molto

"Echoes from an Invisible World,"
Three Movements for Orchestra LESLIE BASSETT
Commissioned by Eugene Ormandy and The Philadelphia Orchestra as part of the National
Endowment for the Arts' commissioning project in commemoration of the United States
Bicentennial.

INTERMISSION

*"Invitation to the Dance," Op. 65 WEBER
(Transcribed for Orchestra by Eugene Ormandy)

†Suite from the Ballet, "Billy the Kid" COPLAND
The Open Prairie
Street in a Frontier Town
Card Game at Night
Gun Battle
Celebration after Billy's Capture
The Open Prairie Again
(Played without pause)

*"La Valse" RAVEL

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

PROGRAM NOTES

by

RICHARD FREED

Symphony No. 31 in D major, "Hornsignal" JOSEPH HAYDN
(1732-1809)

The Symphony, whose full subtitle is *Auf dem Anstand—mit dem Hornsignal* ("On the Lookout—With the Horn Signal"), was composed and performed at Eszterháza in 1765. The horn signal which opens the first movement is an actual hunting motif in use for years before Haydn's time, to which he attached a prefatory fanfare of his own invention; the hunting figure recurs within the movement (alternating with display passages for the flute), and the fanfare figure returns at the end.

The two pairs of horns are the only winds used in the slow movement. Here they drop their "hunting" character and are given solo prominence, together with solo violin and cello, in an elegant *concerto grosso* setting. The ensuing minuet is vigorous and ingratiating, exuding the character of a rustic dance; the oboes and horns get the spotlight in the Trio.

The finale is not the expected bubbly rondo, but a leisurely set of seven variations, almost a miniature "concerto for orchestra" in the sense that different instruments or sections are featured from one variation to the next. After the final variation there is another unexpected touch: a cheery *presto* coda, totally unrelated to the variation material and capped by a reprise of the horn signal that introduced and sealed the first movement.

"Echoes from an Invisible World,"

Three Movements for Orchestra LESLIE BASSETT
(1923-)

Among the several commissioning programs funded by the National Endowment for the Arts in celebration of the United States Bicentennial is one for new orchestral works from six American composers, each to be introduced by a different orchestra among six of the country's leading symphonic ensembles and then performed in turn by each of the other five in that group. Under this program John Cage has been commissioned for a work to be introduced by the Boston Symphony Orchestra, David Del Tredici has written one for the Chicago Symphony, Jacob Druckman for the Cleveland Orchestra, Morton Subotnick for the Los Angeles Philharmonic, Elliott Carter for the New York Philharmonic, and Leslie Bassett has composed the work Eugene Ormandy and The Philadelphia are performing in tonight's concert. Mr. Bassett's *Echoes from an Invisible World* will be performed by the other five orchestras during the Bicentennial period.

Leslie Bassett's first professional experience was as a trombonist in jazz combos in California; during World War II he played the trombone in the 13th Armored Division Band. His orchestral Suite in G was performed in December 1946, a few months before his graduation from Fresno State College. After receiving his doctorate from the University of Michigan, where he studied with Ross Lee Finney, Mr. Bassett went to Paris on a Fulbright grant, and took further work with Nadia Boulanger, Arthur Honegger, and Roberto Gerhard; he also studied electronic music with Mario Davidovsky in this country. In 1952 he returned to the University of Michigan as a faculty member, and is now Professor of Music and chairman of the Composition department here. Since the Fulbright award in 1950, Mr. Bassett has won a *Prix de Rome* and numerous other grants and awards, among them the Pulitzer Prize in 1966 for his *Variations for Orchestra*, a work given its première by Mr. Ormandy and The Philadelphia Orchestra in October 1965.

Echoes from an Invisible World was written during a sabbatical leave in 1974, when Mr. Bassett held a Guggenheim Fellowship; he began the work at the Montalvo Center for the Arts in Saratoga, California, continued his writing in Italy at the Rockefeller Foundation Center on Lake Como, and completed it in Ann Arbor. The score, inscribed "For The Philadelphia Orchestra and its esteemed Music Director, Eugene Ormandy," calls for a large orchestra, with an especially full percussion section. The work's title is a quotation from Giuseppe Mazzini (1805-72), the Italian patriot and associate of Garibaldi: "Music, the echo from an invisible world." Mr. Bassett expands on this in the notes he has kindly provided for this performance:

"I have long been attracted to Giuseppe Mazzini's remarkable definition of music as 'the echo from an invisible world.' In one sense, of course, we could say that any piece would fit the definition, yet I sought here to come closer to what I believe to be his intention, striving to evoke something of the mystery of music and inviting possible reflections by the listener (perhaps after hearing the work) upon the remarkable force and eloquence of an art which, in spite of many illuminating studies of its physical properties and hundreds of scholarly analyses, remains elusive.

"The title is suggestive, not descriptive. Only a few sounds could, by any stretch of the imagination, be called echoes: quiet tones that remain after a sharp attack in another instrument, repeating sounds that diminish in intensity following a sharp attack, etc. Much of the music

springs, instead, from sources that are implanted within the score, yet are comparatively insignificant. One of the more obvious of these is the opening three-chord piano figure whose 12 tones recur in many guises throughout the work and contribute to the formation of other sounds and phrases. The principle of unfolding and growth from small elements is basic to the work, as is the principle of return to them. The musical material came about by very personal means, often prompted by the many exciting possibilities of orchestral texture and gesture. The three movements are similar to the extent that they end quietly, have intense passages as well as quiet ones, fluctuate between metered and unmetered music, and require extensive dividing of the strings. The outer two movements are essentially fast, the middle one slow.

“While the relationship of the score to the spirit of the Bicentennial may seem tenuous, I believe it to be fully in sympathy with that spirit by celebrating the incredible, wonderful, unknowable source, not only of music, but of all of man’s noblest qualities.”

Invitation to the Dance, Op. 65 CARL MARIA VON WEBER
(1786–1826)

(Transcribed for Orchestra by Eugene Ormandy)

The “Invitation to the Dance” is an invitation in more than just a programmatic sense; for it ushered in the era of “serious” dance music. Music of this kind is meant for imaginary rather than actual dancers, is often symphonic in scope and may tell a story with the help of a written program.

Weber’s *Invitation* has the simplest “plot.” At a ball a gentleman approaches a lady and in courtly terms requests the pleasure of the next dance (solo cello at outset). The lady replies demurely in the affirmative (woodwinds). While waiting for the dance to begin they converse, the gentleman offering observations, the lady politely agreeing with him. Suddenly a bold *allegro vivace* alters the atmosphere: the dance has begun, conventional politeness gives place to the excitement of uninhibited physical motion as the partners whirl across the ballroom with the other dancers. Whenever the pace of the music abates they converse gaily, only to give themselves more vigorously to the intoxicating rhythm as the waltz wells up again. The dance comes to an end. There is a pause. The gentleman, assuming his former manner, escorts the once-more demure lady to her seat, bows, and withdraws.

Suite from the Ballet, *Billy the Kid* AARON COPLAND
(1900–)

“Because we live here and work here,” Aaron Copland wrote in 1941, “we can be certain that when our music is mature it will also be American in quality. American individuals will produce an American music.” More than any other composer except Charles Ives—and long before Ives was belatedly “discovered”—Copland himself created a solid, viable, and internationally recognized American musical tradition. This he accomplished most strikingly in the three ballet scores he composed between 1938 and 1944: *Billy the Kid*, *Rodeo*, and *Appalachian Spring*.

Wilfrid Mellers, in his book *Music in a New Found Land* (which he dedicated to Copland), offers this provocative analysis of *Billy the Kid*:

“It is significant that the first of Copland’s ‘Wild West’ ballets, *Billy the Kid* (1938), has for theme the conflict between Society and the Outlaw. Billy was a historical figure who, at the age of eleven, stabbed a man who shot his mother in a brawl. Later he shoots a man who accuses him of cheating at cards; there is a gun battle between Billy’s gang and the Sheriff’s representatives in the course of which Billy is captured. . . . He escapes from prison, however, and joins his Mexican sweetheart in the solitude of the desert. He is betrayed to the Sheriff by an Indian guide; the Law closes in on him in the silence of the night, and he is shot by the Sheriff as he lights a cigarette. The ballet concludes as it began with a march of the pioneers, moving westward with the Sheriff at their head.”

“La Valse”: A Choreographic Poem RAVEL
(1875–1937)

Ravel described the work as “a kind of apotheosis of the Viennese waltz, with which is mingled in my mind the idea of the fantastic whirl of destiny.”

The following “program” of “La Valse” is printed in the score:

Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter, little by little. One sees an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The lights of the chandeliers burst forth, fortissimo. An Imperial Court about 1855.

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Music Director and Conductor*

WILLIAM SMITH, *Assistant Conductor*

BORIS SOKOLOFF, *Manager*

JOSEPH H. SANTARLASCI, *Assistant Manager*

Violins

Norman Carol
Concertmaster

William de Pasquale
Associate Concertmaster

David Arben
Assistant Concertmaster

Morris Shulik
Owen Lusak
David Grunschlag
Frank E. Saam
Frank Costanzo
Barbara de Pasquale
Herbert Light
Max Miller
Ernest L. Goldstein
Luis Biava
Vera Tarnowsky
Larry Grika
Cathleen Dalschaert
Herold Klein

Irvin Rosen
Robert de Pasquale
Armand Di Camillo
Joseph Lanza
Julia Janson
Irving Ludwig
Jerome Wigler
Virginia Halfmann
George Dreyfus
Arnold Grossi
Louis Lanza
Stephane Dalschaert
Isadore Schwartz
Booker Rowe
Charles Rex
Davyd Booth

Violas

Joseph de Pasquale
James Fawcett
Leonard Mogill
Sidney Curtiss
Gaetano Molieri
Irving Segall
Leonard Bogdanoff
Charles Griffin
Wolfgang Granat
Donald R. Clauser
Albert Filosa
Renard Edwards

Violoncellos

William Stokking
Winifred Mayes
Harry Gorodetzer
Lloyd Smith
Joseph Druian
Bert Phillips
Deborah Reeder
Christopher Rex
George Harpham
William Saputelli
Marcel Farago
Santo Caserta

Basses

Roger M. Scott
Michael Shahan
Neil Courtney
Ferdinand Maresh
Carl Torello
Samuel Gorodetzer
Emilio Gravagno
Curtis Burris
Henry G. Scott

Flutes

Murray W. Panitz
Kenneth E. Scutt
Loren N. Lind
John C. Krell

Piccolo

Oboes

John de Lancie
Stevens Hewitt
Charles M. Morris
Louis Rosenblatt
English Horn

Clarinets

Anthony M. Gigliotti
Donald Montanaro
Raoul Querze
Ronald Reuben
Bass Clarinet

Bassoons

Bernard Garfield
John Shamlan
Adelchi Louis Angelucci
Robert J. Pfeuffer
Contra Bassoon

Horns

Mason Jones
Nolan Miller
Randy Gardner
Martha Glaze
Howard Wall
Daniel Williams

Trumpets

Frank Kaderabek
Donald E. McComas
Seymour Rosenfeld
Roger Blackburn

Trombones

Glenn Dodson
Tyrone Breuninger
M. Dee Stewart
Robert S. Harper
Bass Trombone

Tuba

Paul Krzywicki

Timpani

Gerald Carlyss
Michael Bookspan

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Michael Bookspan
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