

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
MARILYN HORNE, *Soprano*

SATURDAY EVENING, MAY 1, 1976, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Overture to *Coriolanus*, Op. 62 BEETHOVEN
- Fourth Symphony, Op. 51 PERSICHELLI
Adagio; allegro
Andante
Allegretto
Presto
- "Shéhérazade," for Soprano and Orchestra RAVEL
L'Asie
La Flûte enchantée
L'Indifférent

MARILYN HORNE

INTERMISSION

- "Una voce poco fa," from *The Barber of Seville* ROSSINI
MISS HORNE
- *Waltzes from *Der Rosenkavalier* STRAUSS

The Philadelphia Orchestra records exclusively for RCA Red Seal
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PROGRAM NOTES

by

RICHARD FREED and GLENN D. MCGEOCH

Overture to *Coriolanus*, Op. 62 LUDWIG VAN BEETHOVEN
(1770–1827)

While it might be assumed that Shakespeare's *Coriolanus* was the inspiration for this work, Beethoven actually composed it, early in 1807, to serve as prelude to a play on the same subject by his friend Heinrich Joachim von Collin, who served as court secretary in Vienna. In any event, though Beethoven did intend that the Overture be performed in the theater, to introduce the play, what he composed is a self-sufficient tone poem, anticipating the style of Liszt and the Wagner of *A Faust Overture* in its portrayal of character and mood. There is no attempt to depict the action of the drama, but the spirit of resolute heroism and high tragedy is powerfully and unmistakably conveyed in the music's stark outlines, its stabbing thrusts, and the one poignantly lyrical theme which provides the underlayer of humanity and compassion.

Fourth Symphony, Op. 51 VINCENT PERSICHETTI
(1915–)

Vincent Persichetti, a significant influence in American music as both composer and pedagogue for more than thirty years, has been a Philadelphian all his life. He has served on the faculty of the Juilliard School in New York since 1947 and has headed the composition department there for the last dozen years. But he has remained a commuter, supplementing his Juilliard duties with teaching at the Philadelphia Conservatory and serving as editor for the publishing firm Elkan-Vogel in addition to composing and writing articles on musical subjects.

The following analysis of his Fourth Symphony was provided by Donald Engle, the Orchestra's program annotator at the time of the 1954 première:

"*Adagio* (4–4). This brief introduction presents two basic thematic ideas: a melodic motive in the pizzicato strings and a harmonic phrase alternating between trombones and clarinet and bassoon. It leads into the *Allegro* (6–8) begun by the clarinet over harmonization in the bassoons. This theme is picked up in succession by strings, a pair of trumpets, then flute and bassoon to an intermediary climax. A second theme is introduced by the flute in an apparent 3–4 rhythm, soon answered by pizzicato strings, and in a few moments everyone joins in a sort of general dance. Along with the scherzo-like animation of the whirling figures appear fragments of the sustaining harmonic phrase suggested in the introduction. All of this subsides momentarily while the timpani executes a sustained roll, then the recapitulation begins, the return of the two principal themes separated by an interlude for muted brasses.

"*Andante* (2–4). A rhythmic background figure in pizzicato lower strings and paired bassoons set the accompaniment for a flexible melody in the violins. Soon a quiet conversation begins among the woodwind family, followed by a delicately expressive trio for violins and violas. This alternation between the wind and string choirs continues at length, with an exquisite but brief passage for three solo violins and two violas. There is a momentary flurry of sound and animation from the full ensemble in a section marked *poco piu mosso*, then a return to the original melody. The last pages of the movement contain some beautifully sustained contrapuntal writing, a reflective mood that dies away in muted strings under the last utterance by a muted solo horn.

"*Allegretto* (3–4). This movement, quiet, lightly scored, and never rising above a *mezzo-forte*, follows a simple A-B-C formal pattern. Emphasis in the first section is on an interweaving of melodic fragments with the string and wind choirs, brass and percussion remaining silent. The middle section introduces a singing melody in the 'cellos, subsequently taken by trumpets, trombones, and tuba. The third portion repeats the opening section for some fifteen bars, then digresses briefly to a *pianissimo* close.

"*Presto* (2–4). Here the lively violin opening is followed by a contrasting theme in the solo strings, and material from the former movements, particularly the introduction, comes to the fore. The violin passages, rushing headlong *a la moto perpetuo*, set the pace for a finale of verve and jocular spirits. An interlude for four solo violins temporarily allays the drive and vigor of the movement, then the sustained harmonies of the symphony's introduction bridge an interval to the return of the violins' 'perpetual motion.' A final burst of energy brings the movement to a rousing close."

When asked whether he had any new thoughts about his Fourth Symphony nearly a quarter-century after its completion, Mr. Persichetti said: "In respect to my feeling about this work, composed 20 years ago, it is exactly as it was then. I liked it then and I like it just as much now. I think of this work as joyous and in clear focus. Putting music into time slots is a ridiculous and an outmoded pursuit."

"Shéhérazade"—Three Poems for Voice and Orchestra MAURICE RAVEL
(1875–1937)

In the exacting art of song writing, Maurice Ravel evolved, as he did in every medium he touched, a highly individual style. His vocal line, a *quasi-parlando* quite distinct from the free recitative of Italian opera or the *Sprechstimme* of Arnold Schönberg, has often been characteristically referred to as "Ravelian declamation." The melodic content in his songs invariably lies in the accompaniment, where the independent piano or instrumental parts, subtly rhythmic and highly developed harmonically, carry the main musical interest.

Asia (*L'Asie*)

Asia! the wonderful old land of nurses' tales, where fantasy dwells like an empress in a forest full of mystery. I should like to take flight on the vessel that rocks this evening in the mysterious and solitary port and that presently will unfold its violet sails like a huge night bird in the golden sky.

I should then go toward flower-covered isles, while listening to the wayward sea sing in an old enchanting rhythm. I should see Damascus and the Persian cities, with their delicate minarets, the fine silk turbans on black faces with luminous teeth, the dark amorous eyes with pupils that glitter joyfully in skins yellow as the orange, the velvet cloaks and the garments with long fringes.

I should see the long-stemmed pipes in mouths surrounded by white beards, the sharp merchants with their suspicious glances, and the cadis and viziers who, with the single gesture of a finger, grant life or death according to their desire.

I should see Persia, and India, then China, corpulent mandarins under their umbrellas, and princes with slender hands; and the learned who debate among themselves on the subject of poetry and beauty.

I should loiter in enchanted places and, like a foreign traveler, contemplate at leisure those landscapes painted on fabric framed in fir-wood, with a figure standing in the midst of an orchard. I should see assassins smiling at the executioner who cuts an innocent neck with his large curved Oriental sword. I should see paupers and queens, roses and blood, those who die out of hatred. Then I should return later to recount my adventure to those curious about dreams, raising from time to time, like Sinbad, my old Arabian cup to my lips, artfully to interrupt my tale.

The Enchanted Flute (La Flûte enchantée)

The shade is sweet and my master sleeps, his head covered with a pointed cap, and his long yellow nose in his white beard. But I am still awake, and outside I hear a flute pouring out an alternately sad and joyous song. An air now languorous, played by my beloved; and when I approach the window, each note seems sent from the flute to my cheek like a mysterious kiss.

The Indifferent One (L'Indifferent)

Your eyes are as gentle as a girl's, young stranger, and the fine curve of your handsome face, shadowed with down, is even more seductive. At my door a song rises from your lips in a language as strange and charming as music out of tune. Enter, and let my wine cheer you. But no, you pass on, and I see you recede from my threshold, waving a graceful farewell, your torso inclined by your womanish and weary gait.

Aria, "Una voce poco fa" from *The Barber of Seville* . . . GIOACCHINO ROSSINI
(1792–1868)

The role of Rosina was originally written for contralto, in a day when the art of singing was such that vocal pyrotechnics was not the sole possession of so-called "coloratura" sopranos. Since Rossini's time, however, it has been identified with the soprano rather than the contralto voice.

Dr. Bartolo, guardian of the fascinating Rosina, wishes to marry her. The Count Almaviva on a visit to Seville has seen her, and loves her also. She, ignorant of his name, knows him only as Lindoro. The Count has prevailed upon Figaro, the town-barber, to aid him, and it is upon Figaro's advice that he enters Dr. Bartolo's home disguised as a drunken soldier. Rosina enters the library and sings the famous aria "Una voce poco fa" in which she tells of her love for Lindoro.

A little voice I heard just now; Oh, it has thrill'd my very heart! I feel that I am wounded sore; And Lindor 'twas who hurled the dart. Yes, Lindor, dearest, shall be mine! I've sworn it, and we'll never part.	My guardian sure will ne're consent; But I must sharpen all my wit; Content at last, he will relent, And we, O joy! be wedded yet. Yes, Lindor I have sworn to love! And, loving, we'll our cares forget.
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Waltzes from *Der Rosenkavalier* RICHARD STRAUSS
(1864–1949)

No other of the Strauss scores has endeared him to so large a public, for no other abounds in such geniality, tenderness, and charm. Nor are there many of his pages that reveal such a wealth of mellifluous and engaging melody or so opulent, and at the same time, transparent orchestration.

Der Rosenkavalier is a comedy of eighteenth-century Vienna, written by Von Hofmannsthal. It tells the story of a charming woman's reconciliation to advancing years, and her noble renunciation of a love that has turned from her to a younger woman. The story, relieved by scenes of humor that verge on the bawdy, is so permeated with the spirit of human understanding, humor and wisdom that it never fails to leave the spectator with a renewed feeling of the goodness of living.

The waltzes that occur throughout the opera, particularly at the end of Act II, are mostly associated with the capers of the fat, lecherous but impoverished Baron von Lerchenau as he dances around the room, delighted with the outcome of his immediate amorous plans.

INTERNATIONAL PRESENTATIONS—1976-77

Choral Union Series / Hill Auditorium

ISRAEL PHILHARMONIC ORCHESTRA/MEHTA	Thursday, September 16
SHERILL MILNES, <i>Baritone</i>	Friday, October 8
MELBOURNE SYMPHONY ORCHESTRA/MACKERRAS	Sunday, October 17
ORCHESTRE DE PARIS/BARENBOIM	Wednesday, October 27
LONDON PHILHARMONIC ORCHESTRA/HAITINK	Sunday, November 14
PRAGUE CHAMBER ORCHESTRA	Saturday, January 15
JORGE BOLET, <i>Pianist</i>	Saturday, February 5
LENINGRAD SYMPHONY ORCHESTRA/TEMIRKANOV	Thursday, February 10
CZECH PHILHARMONIC ORCHESTRA/NEUMANN	Thursday, March 3
DETROIT SYMPHONY ORCHESTRA/CHORAL UNION/SOLOISTS	Sunday, March 20
Ceccato conducts Beethoven's "Missa Solemnis"	

Choice Series / Power Center

DORA STRATOU'S GREEK DANCES	Saturday & Sunday, October 23 & 24
SPANISH NATIONAL FOLK BALET	Monday, October 25
JULIAN BREM, <i>Guitarist</i>	Sunday, October 31
VICTOR HERBERT'S <i>Naughty Marietta</i>	Friday & Saturday, November 12 & 13
TCHAIKOVSKY'S "NUTCRACKER" BALET	Thursday, Friday, Saturday, December 16, 17, 18
The Pittsburgh Ballet	
VERDI'S <i>La Traviata</i> —CANADIAN OPERA COMPANY	Sunday, January 9
ROYAL WINNIPEG BALET	Saturday & Sunday, January 29 & 30
DANZAS VENEZUELA	Wednesday, February 2
RAJKO—GYPSY ORCHESTRA AND DANCERS	Sunday, February 6
ALVIN AILEY DANCE THEATER	Monday, Tuesday, Wednesday, February 21, 22, 23
YUGOSLAV NATIONAL FOLK BALET	Thursday, March 24

Debut Recital Series / Rackham Auditorium

GEZA ANDA, <i>Pianist</i>	Sunday, November 7
ELLY AMELING, <i>Soprano</i>	Tuesday, November 16
MICHAEL PONTI, <i>Pianist</i>	Tuesday, January 25
JANOS STARKER, <i>Cellist</i>	Monday, March 14

Chamber Arts Series / Rackham Auditorium

GUARNERI STRING QUARTET	Saturday, October 9
First concert of the complete Beethoven cycle.	
BAROQUE MUSIC MASTERS	Wednesday, October 20
GUARNERI STRING QUARTET	Friday, November 5
AEOLIAN CHAMBER PLAYERS	Saturday, November 20
JEAN-PIERRE RAMPAL, <i>Flutist</i>	Friday, January 14
WARSAW QUINTET (piano and strings)	Thursday, February 3
GUARNERI STRING QUARTET	Sunday, February 20
FRANS BRUEGGEN, <i>Flute and Recorder</i>	Tuesday, March 22

"Finale Pair" of the Beethoven Cycle

GUARNERI STRING QUARTET	Saturday & Sunday, April 16 & 17
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Asian Series / Rackham Auditorium

MARTIAL ARTS OF KABUKI	Thursday, October 21
CHINESE ACROBATS	Saturday, November 6
YAMINI KRISHNAMURTI, SOUTH INDIAN DANCER	Monday, February 28
MASKED DANCE-DRAMA OF KOREA	Wednesday, March 16

New brochure available; series ticket orders now being accepted and filled in sequence.

UNIVERSITY MUSICAL SOCIETY