



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

The ANN ARBOR

May Festival

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Music Director*

RICCARDO MUTI, *Principal Guest Conductor*

WILLIAM SMITH, *Associate Conductor*

EUGENE ORMANDY, *Conducting*

ISAAC STERN, *Violinist*

WEDNESDAY EVENING, APRIL 23, 1980, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Leonore Overture No. 3, Op. 72a BEETHOVEN

Concerto in D major for Violin and Orchestra, Op. 61 BEETHOVEN

Allegro ma non troppo

Larghetto

Rondo allegro

ISAAC STERN

I N T E R M I S S I O N

*Pictures at an Exhibition MUSSORGSKY-RAVEL

Promenade

The Gnome

Promenade

The Old Castle

Promenade

Tuileries

Bydlo

Promenade

Ballet of the Chicks in Their Shells

Samuel Goldenberg and Schmuyle

The Market Place in Limoges

The Catacombs: Sepulcrum Romanum

Con mortuis in lingua mortua

The Hut on Fowl's Legs (Baba Yaga)

The Great Gate at Kiev

*Available on Angel, RCA Red Seal, and Columbia Records.

Isaac Stern: Columbia Records.

Tonight's concert is performed in honor of Harold T. Shapiro who, on April 14, was invested as the 10th President of The University of Michigan during inaugural ceremonies on this stage.

PROGRAM NOTES

by RICHARD FREED

Leonore Overture No. 3, Op. 72a LUDWIG VAN BEETHOVEN (1770–1827)

While a Rossini or a Donizetti might compose as many as four operas in a single year, Beethoven spent more than a decade creating his single work for the lyric stage and revising it into the form in which we know it today. In the matter of the overture, he turned the tables on Rossini, who sometimes used the same overture for as many as three different operas, by composing no fewer than four overtures for his *Fidelio*.

Beethoven originally titled his opera *Leonore* (as Pierre Gaveaux and Ferdinando Paer had called their earlier operatic treatments of the same story). When the original three-act version was produced on November 20, 1805, he had already discarded his first attempt at an overture (the *Leonore* No. 1, which may not have been finished by then and was not heard until nine years after his death) and substituted one nearly twice as long, known now as *Leonore* No. 2. This was also to be set aside. When the first revision of the opera was presented, only four months after the original première (but now in two acts instead of three), the overture had been trimmed and tightened into the *Leonore* No. 3. When the third and final version was presented under the title *Fidelio*, on May 23, 1814, Beethoven was not ready with a new overture and so used the one from his ballet *The Creatures of Prometheus*; three days later the production was repeated with the overture in E major known ever since simply as the *Fidelio* Overture, and the three *Leonore* overtures (all in C major) have taken their places in the concert repertory.

The *Leonore* Overture No. 3, by all odds the most frequently heard, is a concise tone poem far in advance of the genre "invented" by Liszt, and well in advance, too, of the descriptive overtures of Mendelssohn. The prisoner's song, Florestan's air ("In des Lebens Frühlingstagen"), is indeed the only material quoted from the opera itself, except the dramatic trumpet calls—first far-off, then nearer—announcing the arrival of the Minister of Justice, which here lead to the triumphant coda.

Concerto in D major for Violin and Orchestra, Op. 61 BEETHOVEN

Beethoven did not compose a full-scale concerto for the violin until he had completed all the concertos he wrote for his own use (the first four of his five piano concertos) and the Triple Concerto, Op. 56, which he styled a "Concertino" and in which the violin shared solo honors with the cello and piano. It would appear that he worked up to his solitary violin concerto by way of a series of other concerted works for the instrument. In 1800 he began sketching a violin concerto in C major, but he never completed even the single movement he laid out. In 1802 and 1803 there came the two *Romances* for violin and orchestra which may be considered "studies" for the slow movement of a concerto, and in 1805 Beethoven produced the aforementioned Triple Concerto. When the Violin Concerto in D materialized, the following year, it stood as a work of unprecedented proportions and depth in its category. While all of Beethoven's piano concertos, to some degree, can trace their ancestry to Mozart's, the Violin Concerto has no ancestors. This exalted and eminently lovable work sprang from Beethoven's genius like Athena from the head of Zeus, fully formed, and as near as any product of man's imagination is likely to come to the elusive goal of perfection.

The first performance, on December 23, 1806, was entrusted to Franz Clement, a distinguished musician who was associated with Beethoven in several important performances in his capacity as concertmaster of the orchestra of the Theater an der Wien. But the Concerto did not catch on at once, and a few months after the première Beethoven allowed Muzio Clementi to persuade him to adapt the work as a piano concerto; for this version, which is rarely performed, he wrote cadenzas, which happened to be the first he composed for any of his own concertos. He never wrote any for the violin version, but proceeded thereafter to supply his earlier piano concertos with cadenzas, and when he wrote the last (the so-called *Emperor*, in E-flat) he provided it at the outset with cadenzas so integrated that they were not to be replaced.

Evidently the Violin Concerto was not performed again after the première until Luigi Tomasini (Haydn's former concertmaster at Eszterháza, and himself a composer) played it in 1812. Few other violinists gave the work a nod—Baillot in 1828, Vieuxtemps, ten years after that. It was not until the 13-year-old Joseph Joachim played the Concerto in his London debut on May 27, 1844, that the work took hold. (The conductor on that occasion was Felix Mendelssohn, who composed his own Violin Concerto in E minor in the same year.) Even after that, though, Joachim was for several years virtually the only violinist to perform the Beethoven Concerto with any frequency. He became the most illustrious violinist of his time, and an eminent conductor, composer and pedagogue as well; he also composed cadenzas for the Concerto, as have Fritz Kreisler and Nathan Milstein.

Detailed comment or analysis is hardly called for in the case of a work so familiar and beloved. In sum, there is no work in which Beethoven is more sure of himself, none in which intimacy, grandeur, and all-embracing warmth of heart are more effectively combined.

Pictures at an Exhibition **MODEST PETROVITCH MUSSORGSKY**
(1839-1881)

Mussorgsky had been dead forty-one years when his most popular orchestral work was produced, when, in 1922, Maurice Ravel received a commission from Serge Koussevitzky to orchestrate a suite of piano pieces by Mussorgsky for performance at the conductor's Paris concerts. Ravel was neither the first nor the last to produce an orchestral version of *Pictures at an Exhibition*. Rimsky-Korsakov's pupil Mikhail Tushmalov orchestrated portions of it only a few years after the posthumous publication of the piano original; the English conductor Sir Henry Wood had a stab at it; and in the late 1930s The Philadelphia Orchestra introduced and recorded the transcriptions of Lucien Cailliet and the late Leopold Stokowski. It is Ravel's version alone, though, that has taken its place in the repertory, and one might suggest that "realization" is a better term than "transcription" in this case, for what Ravel achieved is a consummate realization of the orchestral possibilities inherent in Mussorgsky's piano score.

This composite work, then, which one might say required nearly fifty years for completion in its ideal form, was begun about a year before Ravel's birth. Mussorgsky's friend Viktor Hartmann, a prominent architect, artist, and designer, died in 1873 at the age of thirty-nine and a memorial exhibition of his works was presented in St. Petersburg the following year. Mussorgsky was deeply moved by it, and set about creating a musical memorial to his friend, based on his impressions of ten of the pictures: a design for a nutcracker in the form of a malevolent dwarf (*Gnomus*); a water-color of a medieval troubadour serenading outside an Italian castle (*The Old Castle*); a sketch of children at play in the Tuilleries Gardens in Paris; a Polish oxcart (*Bydlo*—the Polish word for "cattle"); a costume design for a ballet sequence on unhatched chicks dancing with their legs protruding from their shells; drawings of "Two Polish Jews, One Rich, the Other Poor" (*Samuel Goldenberg and Schmuyle*); lively French housewives at the marketplace in Limoges; a painting of Hartmann himself exploring the catacombs under Paris; a design for a clock-face representing the bizarre abode of Baba Yaga, the famous witch of Russian folklore (*The Hut on Fowl's Legs*), and finally Hartmann's proposed reconstruction of the ancient Gate of the Bogatyrs at Kiev, in the massive traditional style, with the central section topped by a cupola in the shape of a Slavonic warrior's helmet (a most fitting finale, since the Great Gate was itself to be a memorial project).

Mussorgsky incorporated his own personality in the work, in the form of the *Promenade* which introduces the suite and links several of its sections together. Following its energetic statement as prelude to the entire work, the *Promenade* returns five times in various guises, each reflecting the character of an individual picture. Its final appearance forms part of the jubilant coda of *The Great Gate at Kiev*, in which one can almost hear a phantom chorus in an exultant hymn of praise.

About the Artists

Eugene Ormandy and The Philadelphia Orchestra celebrate joint 80th anniversaries during the current 1979-1980 season: Mr. Ormandy who marked his 80th birthday on November 18, and the Orchestra which gave its first concert on November 16, 1900. For 44 of those 80 years, the Orchestra has been under the brilliant leadership of Maestro Ormandy, a record unequalled by any conductor of any other major orchestra. Now nearing the end of his final season as Music Director of one of the greatest orchestras of all time, Mr. Ormandy will become the Orchestra's Conductor Laureate and continue his participation in future seasons. Among the countless tributes and honors bestowed upon him is the highest civilian award of the United States Government, the Presidential Medal of Freedom, and he holds many honorary doctorate degrees from major universities and schools of music, including the University of Michigan. The Philadelphia Orchestra's first participation in the May Festival was in 1936 under Leopold Stokowski, and in 1937 began Mr. Ormandy's annual visits to Ann Arbor with the Philadelphians.

Isaac Stern, who is making his eighth Ann Arbor appearance this evening, is known on every continent as one of the greatest musicians of all time. Born in Kriminiesz, Russia, in 1920, he came to San Francisco with his parents when less than a year old. His recital debut was in 1934, and by the time he made his New York debut in 1937 he was already a highly regarded violinist. His 1943 Carnegie Hall debut helped focus the attention which subsequently brought him invitations to perform annually with every major orchestra and at every major festival throughout the world. Mr. Stern has premiered many works by contemporary composers, recorded virtually all the significant violin literature, and performed in films. He is also known as a champion for cultural preservation in America, his leadership a determining factor in the fight to save Carnegie Hall from demolition and becoming a National Historic Landmark. In addition to other honors, Isaac Stern was the first recipient of the Albert Schweitzer Music Award for a life dedicated to music and devoted to humanity.

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WILLIAM SMITH, *Associate Conductor*

SEYMOUR L. ROSEN, *Executive Director*

JOSEPH H. SANTARLASCI, *Manager*

Violins

Norman Carol
Concertmaster

William de Pasquale
Associate Concertmaster

David Arben
Associate Concertmaster

Morris Shulik
Owen Lusak
David Grunschlag
Frank E. Saam
Frank Costanzo
Barbara Sorlien
Herbert Light
Charles Rex
Luis Biava
Larry Grika
Cathleen Dalschaert
Herold Klein
Julia Janson
Vladimir Shapiro

Irvin Rosen
Robert de Pasquale
Armand Di Camillo
Joseph Lanza
Irving Ludwig
Jerome Wigler
Virginia Halfmann
Arnold Grossi
George Dreyfus
Louis Lanza
Stephane Dalschaert
Booker Rowe
Davyd Booth
Jonathan Beiler
Isadore Schwartz
Cynthia Williams

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
George Harpham
Harry Gorodetzer
Lloyd Smith
Joseph Druian
Bert Phillips
Richard Harlow
Gloria Johns
William Saputelli
Patricia Weimer
Marcel Farago
Kathryn Picht

Basses

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

*Some members of the string
sections voluntarily rotate
seating on a periodic basis.*

Flutes

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

Piccolo

Oboes

Richard Woodhams
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

Nolan Miller
David Wetherill
Associate
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
Bass Trumpet/Tenor Tuba
Robert S. Harper
Bass Trombone

Tuba

Paul Krzywicki

Timpani

Gerald Carlyss
Michael Bookspan

Battery

Michael Bookspan
Alan Abel
Anthony Orlando
William Saputelli

Celesta, Piano and Organ

William Smith
Marcel Farago
Davyd Booth

Harp

Marilyn Costello
Margarita Csonka

Librarians

Clint Nieweg
Robert M. Grossman

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Mason Jones

Stage Personnel

Edward Barnes, *Manager*
Theodore Hauptle
James Sweeney

Broadcast Recording Director

Albert L. Borkow, Jr.

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