



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

May Festival

THE PHILADELPHIA ORCHESTRA

RICCARDO MUTI, *Music Director*

EUGENE ORMANDY, *Conductor Laureate*

WILLIAM SMITH, *Associate Conductor*

EUGENE ORMANDY, *Conducting*

JUDITH BLEGEN, *Soprano*

WEDNESDAY EVENING, APRIL 29, 1981, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Second Essay for Orchestra, Op. 17 BARBER

Motet, "Exsultate, jubilate," K. 165 MOZART

"Exsultate, jubilate"
Recitative: "Fulget amica dies"
"Tu virginum corona"
"Alleluja"

JUDITH BLEGEN

INTERMISSION

Vocalise (Song without Words) RACHMANINOFF

Pastorale (Song without Words) STRAVINSKY

"Piece in the form of Habanera" RAVEL

MISS BLEGEN

*Symphony No. 5 in E minor, Op. 64 TCHAIKOVSKY

Andante, allegro con anima
Andante cantabile, con alcuna licenza
Valse: allegro moderato
Andante maestoso, allegro vivace

*Angel, *RCA Red Seal, Telarc, and *Columbia Records.*

PROGRAM NOTES

by RICHARD FREED

Second Essay for Orchestra, Op. 17 SAMUEL BARBER (1910-1981)

During the last three decades of his life Samuel Barber was especially identified with music for voice. One of his last works, though, introduced in the fall of 1978, was his *Third Essay for Orchestra*, a continuation, or extension, of a series begun some forty years earlier. During his twenties Barber made a strong impression with a succession of brief but brilliant works for orchestra: the witty yet lyrical Overture to Sheridan's comedy *The School for Scandal*, *Music for a Scene from Shelley*, the one-movement Symphony No. 1, the *Adagio for Strings*, and the first *Essay for Orchestra*. The *Adagio*, transcribed in 1937 from the slow movement of the String Quartet composed the previous year, has become one of the most widely performed American works in any form, from any period.

The first *Essay for Orchestra* was introduced in November 1938 by Arturo Toscanini and the NBC Symphony Orchestra, in the same broadcast concert in which the *Adagio* was first heard, and it was performed shortly afterward by Eugene Ormandy and The Philadelphia Orchestra, who made the first recording of the work. The success of the first *Essay* prompted Barber to compose a second, which received its première by the New York Philharmonic under Bruno Walter on April 16, 1942. The *Third Essay* was presented by the same orchestra under Zubin Mehta some 36 years later.

Barber was always reluctant to say or write much about his music, preferring quite literally to let it speak for itself. In discussing his *Third Essay* and the series of works to which he affixed that title, he cited the Oxford Dictionary definition of "Essay" as "a composition of moderate length on any particular subject . . . more or less elaborate in style, though limited in range."

Like its predecessor and its rather longer recent successor, the *Second Essay* is a serious and thoughtful piece—intense, dramatic, frequently lyrical, sometimes brooding—but not a tragic one; the story or remembrance on which the music ruminates is perhaps both too familiar and too vague to be verbalized. A brief chorale-like coda resolves these various moods in a convincingly affirmative summing-up.

Motet, "Exsultate, jubilate," K. 165 WOLFGANG AMADEUS MOZART (1756-1791)

Although this work has been a favorite vehicle for sopranos for some 200 years, it was not written for a female singer. Mozart composed the motet in Milan, ten days before his seventeenth birthday, for the *castrato* Venanzio Rauzzini, who had sung the role of Cecilio in the first performance of his opera *Lucio Silla* three weeks earlier. Well before the tradition of musical eunuchs came to an end, however, the work was taken up by female sopranos, and it may be regarded as an ancestor of such a piece as Reinhold Glière's Concerto for Soprano and Orchestra; a concerto is indeed what it is, in both structure and effect, even though Mozart gave his soloist words to sing instead of the *vocalise* assigned by Glière. The brief recitative separating the first and third movements is the only deviation from the conventional concerto format, and even that may be considered an introduction to the slow movement.

Exsultate, jubilate—Exult, rejoice, O joyful souls, and with sweet song let the heavens resound, making answer, with me, to your song.

Recitative: *Fulget amica dies*—The lovely dawn glows bright, now clouds and storms have fled, and a sudden calm has arisen for the just. Everywhere dark night held sway before. But now, at last, rise up and rejoice, ye who are not feared, and content in the blessed dawn, with full hand make offerings of garlands and lilies.

Tu virginum corona—And Thou, O Crown of Virgins, Grant us peace, and assuage the passions that touch our hearts.

Alleluia—Alleluia.

Vocalise (For Soprano and Orchestra) SERGEI RACHMANINOFF (1873-1943)

The most famous of Rachmaninoff's more than six dozen songs was published in 1912, as the last in a collection of fourteen whose other constituent numbers are settings of texts by various Russian poets. This one, of course, has no text at all, a *vocalise* being a vocal exercise or, as in this case, a song without words. Rachmaninoff composed it originally for soprano or tenor with piano accompaniment and dedicated it to the soprano Antonina Nezhdanova, who gave the first performance, with Rachmaninoff at the piano, during an otherwise orchestral program conducted by Serge Koussevitzky on January 24, 1916, in Moscow. Rachmaninoff had revised the piece somewhat the previous year, and following its successful introduction he made several instrumental arrangements of it—one for violin and piano, one for cello and piano, and the best-known of all, for orchestra. The work has in fact become far more familiar in these various instrumental settings than its original one for voice.

Pastorale (Song without Words) IGOR STRAVINSKY (1882-1971)

Stravinsky's *vocalise* was composed a few years earlier than Rachmaninoff's more celebrated one, and was also given a number of instrumental settings by its composer. In 1907, when he was a 25-year-old pupil of Rimsky-Korsakov, Stravinsky composed this wordless song for soprano and piano. In 1923 he made a new arrangement in which the piano accompaniment was replaced by oboe, English horn, clarinet and bassoon. Ten years later he revised both the piano version and the wind quartet version, assigning the vocal line to the violin. The effect of the piece is one of chaste tranquility, in marked contrast to the opulent expressiveness of the Rachmaninoff *Vocalise*.

“Piece in the form of Habanera” MAURICE RAVEL
(1875-1937)

Ravel's contribution to this sequence of songs without words was composed in the same year as Stravinsky's and was also subsequently arranged for violin, whereupon it was given the title listed above. Ravel's original title for this piece was *Vocalise en forme de Habanera*, changed, however, by the time it was published, to *Vocalise-Etude en forme de Habanera*. The piece is contemporaneous with two of his major works in the Spanish flavor, the *Rapsodie espagnole* for orchestra and the opera *L'Heure espagnole*, both of which were also begun in 1907 (the former incorporating another *Habanera*, originally composed for two pianos in 1895). As in the cases of the Rachmaninoff and Stravinsky songs which precede it in this concert, Ravel's original vocal setting is heard today far less frequently than the instrumental version.

Symphony No. 5 in E minor, Op. 64 PETER ILYICH TCHAIKOVSKY
(1840-1893)

Tchaikovsky allowed a longer interval to pass between the composition of his Fourth and Fifth symphonies than between any other two successive works in his symphonic cycle—some eleven years. While Tchaikovsky furnished a detailed program for his Fourth Symphony, in which the “Fate” motif of the first movement reappears in the Finale, it is the Fifth that is the most obviously programmatic of all his symphonies, introduced with a less stern but no less ominous motif which appears in *all* the succeeding movements in one form or another. Surely Tchaikovsky had something fairly definite in mind, but he never verbalized it as he had done in the Fourth. It is only in recent years that the little he did commit to paper on the subject of the Fifth was discovered among his notebooks by the intrepid Nicolas Slonimsky, who has rendered these notes in English as follows:

“Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. *Allegro*. (I) Murmurs, doubts, complaints, reproaches against XXX (II) Shall I throw myself in the embrace of faith? ?”

There is, of course, no need for a verbal program. The Fifth has become the most beloved of his symphonies, and the reasons are not far to seek: the music is extravagantly beautiful. Few scores by Tchaikovsky or anyone else are so rich in superb melodies, or so opulently colored, or scale so many emotional peaks.

About the Artists

Since 1937 **Eugene Ormandy** has traveled to Ann Arbor with The Philadelphia Orchestra for performances in the May Festival. During these 44 years of ceaseless work and an insatiable drive for perfection, coupled with talent and inspiration, he fashioned it into one of the world's great ensembles. As every music lover knows, this season the directorship passed to his hand-picked successor, Riccardo Muti, and Maestro Ormandy stands on the podium this evening as Conductor Laureate. In tribute to this great musician, the Board of Directors of The Philadelphia Orchestra authorized establishment of the Eugene Ormandy Award, a signal honor intended for individuals or organizations whose contributions to the stature of the Orchestra have been of unusual substance, importance, and over a considerable period of time. A silver medal was struck by the Franklin Mint, bearing the lyre insignia of the Orchestra on one side with the obverse depicting a pair of hands with baton in *bas relief*, as well as space for the engraving of the honoree's name and date. On Saturday evening, May 3, in Philadelphia, one week after his concerts here in last year's May Festival, Eugene Ormandy became the first recipient of this award. The presentation was made that evening by Orchestra President David P. Eastburn, onstage during intermission at Mr. Ormandy's last concert at the Academy of Music as Music Director. In Mr. Eastburn's words, “The choice of Eugene Ormandy for this award is enormously appropriate, and presenting it at this particular concert affords a rare opportunity to pay homage to this remarkable man who has devoted so much of his life and genius exclusively to The Philadelphia Orchestra.”

We welcome Maestro Ormandy back to Ann Arbor for this, his 45th consecutive year of participation in our May Festival.

The name **Judith Blegen** appears on the rosters of the world's greatest opera houses, concert halls, and recital series, and is synonymous with music-making of the highest order. Since her 1970 Metropolitan Opera debut, the Montana-born soprano has been acclaimed for her interpretations in the Metropolitan's new productions of *Fidelio*, *Werther*, and *Pelleas et Melisande*, as well as for her Sophie in *Der Rosenkavalier* and Adina in *L'Elisir d'Amore*. Her performance of Juliette in Gounod's *Romeo et Juliette* is acknowledged to be one of the finest interpretations of this role ever heard at the Metropolitan. She has also performed in the opera houses of Chicago, Washington, D.C., San Francisco, and Tulsa. Abroad, her triumphs include appearances in Covent Garden, the Paris Opera, the Vienna State Opera, and at the Edinburgh, Spoleto, and Salzburg Festivals. In her 1974 New York recital debut, Miss Blegen was hailed by the *New York Times* as “a candidate for greatness in the field,” and her subsequent recitals there and throughout the United States and Europe have more than confirmed this prophecy. Her recordings are many and varied—as soloist with orchestras, a lieder recital album of Richard Strauss and Hugo Wolf, and, of course, opera, including the Grammy Award-winning *La Boheme* conducted by Georg Solti. On television, European audiences have seen her in *The Abduction from the Seraglio* and *Orfeo*, conducted by Georg Solti, and American audiences were enchanted with her interpretation of Adina, opposite Luciano Pavarotti's Nemorino, in *L'Elisir d'Amore*, seen recently on a PBS “Live from the Met” telecast.

This evening marks Miss Blegen's second Ann Arbor appearance—her first was a recital in 1979 in the Debut and Encore Series.

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 RICCARDO MUTI, *Music Director and Conductor*
 EUGENE ORMANDY, *Conductor Laureate*
 WILLIAM SMITH, *Associate Conductor*
 SEYMOUR L. ROSEN, *Executive Director*
 JOSEPH H. SANTARLASCIO, *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
 Luis Biava
 Larry Grika
 Cathleen Dalschaert
 Herold Klein
 Julia de Pasquale
 Vladimir Shapiro
 Jonathan Beiler

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
 Isadore Schwartz
 Cynthia Williams
 Philip Kates

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
 Grace Parisano

Basses

Roger M. Scott
 Michael Shahan
 Neil Courtney
 Ferdinand Maresch
 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
 Joseph Alessi
 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

Harps

Marilyn Costello
 Margarita Csonka

Librarians

Clinton F. Nieweg
 Robert M. Grossman

Personnel Manager

Mason Jones

Stage Personnel

Edward Barnes, *Manager*
 Theodore Hauptle
 James Sweeney

Broadcast Recording Director

Albert L. Borkow, Jr.
 † on leave

The Philadelphia Orchestra performs in Ann Arbor this week as part of the "American Orchestras on Tour" program of the Bell System, partially funded by the Bell System in association with the Bell Telephone Company of Michigan.

UNIVERSITY MUSICAL SOCIETY

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Please note the following change in the order of tonight's program...

After intermission, Miss Blegen will sing:

Ravel: "Piece in the form of Habanera"

Stravinsky: Pastorale

Rachmaninoff: Vocalise