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Ninetieth Ann Arbor May Festival 1983

April 27, 1983

Dear Friends,

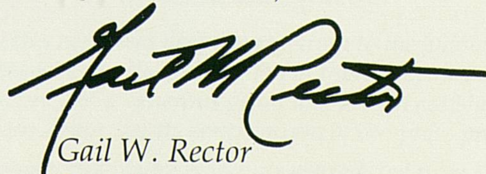
I am delighted to welcome you to the 90th Annual Ann Arbor May Festival, a milestone that we feel warrants the publication of this special souvenir book. In these pages you'll find complete program information surrounding this year's four concerts, plus a pictorial glimpse into past years of the May Festival.

I feel privileged that my association with the May Festival goes back halfway in its history, to 1938, as a member of the Choral Union. (We gave a concert version of *Carmen* that year!) Since those music-saturated student days, and World War II, I have now served the University Musical Society for thirty-five years. In this long experience, shared with so many of you, there has always been the special anticipation and excitement that one feels when in the presence of a great artist. I'm sure that you, as loyal and responsive concertgoers, also feel this sense of joy and enrichment as you sit in Hill Auditorium during a performance.

The story of the Musical Society's beginning in 1879, and the first May Festival in 1894, has been told many times. It is evident that Ann Arbor is secure in its place among the greatest performing arts centers of the world. This is a rare legacy to nurture and protect for present and future residents of our community.

I join with you — our committed subscribers, our generous contributors and advertisers — in accepting this challenge for tomorrow.

With best wishes,



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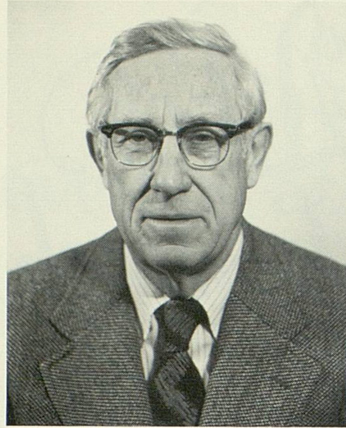
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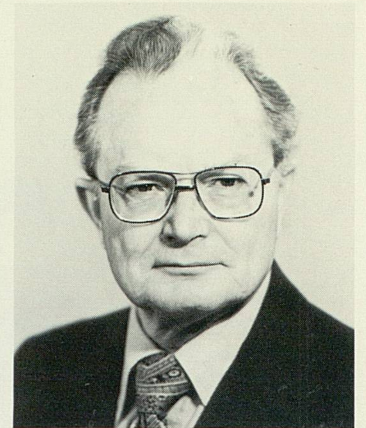
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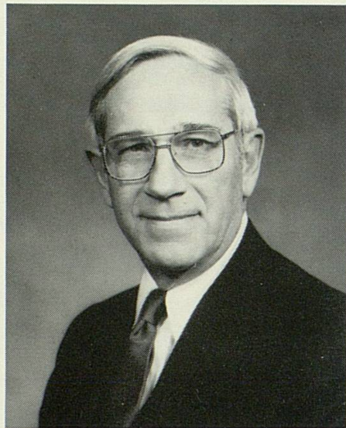
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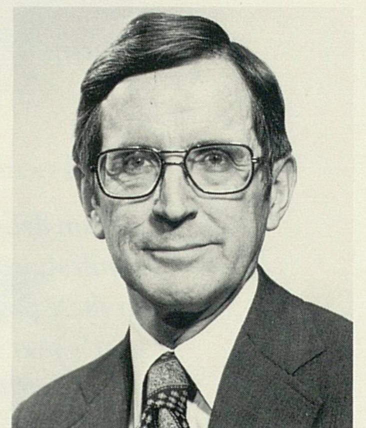
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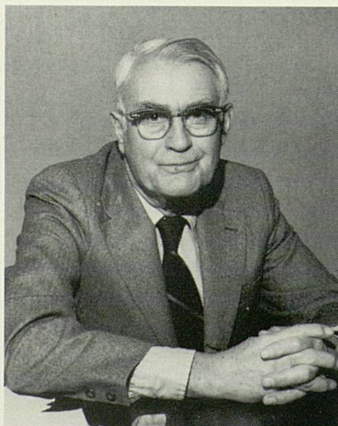
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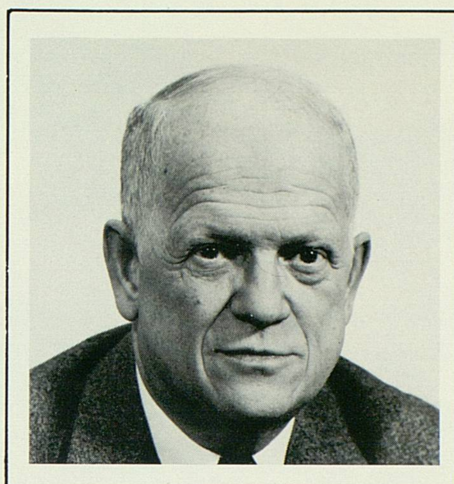
In Memoriam

Literally thousands of May Festival patrons remember Glenn D. McGeoch as the official program annotator of the May Festival concerts from 1932 through 1974. His illuminating insights greatly enhanced the enjoyment of those who attended the 200-plus concerts during those years.

Mr. McGeoch came to Ann Arbor in 1926, and joined the School of Music faculty after earning a bachelor of arts degree in 1927 and master of arts degree in 1928 from the U-M. While an assistant to Dean Earl V. Moore in 1929, Professor McGeoch began and continued the expansion of course and staff in music history and musicology. Through his efforts, a department of music history, literature, and criticism was established in 1935 and he served as its chairman until 1969. He retired in 1971. Professor McGeoch was one of the best-known faculty members in all sections of Michigan through his work with the U-M Extension Service and Alumni Association. With Earl Moore as co-author, he wrote a syllabus for a music survey course still in use throughout the country.

Above and beyond this brief chronicle of his professional life, Glenn McGeoch imparted the joy of music and the joy of life to an untold number of students, friends, colleagues, and acquaintances with whom he came in contact over the years. His fine sense of humor, wit, verve, and expertise will long be remembered.



Glenn D. McGeoch
October 3, 1903-January 14, 1983

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Acknowledgments

The Musical Society expresses deep appreciation to the following companies for their valuable assistance in the publication of this souvenir book: Ford Motor Company, Dearborn, for a generous grant and design assistance; and Goetzcraft Printers Inc., Ann Arbor, for its contribution of pre-press preparation services.

Historic photographs and visual materials are selected from the archives of the Musical Society.

The flowers in Hill Auditorium are made possible through funds provided by Samuel S. and Nancy L. Corl.

The Ninetieth Ann Arbor May Festival

Four concerts — April 27, 28, 29, 30, 1983

Hill Auditorium

The Philadelphia Orchestra

Riccardo Muti, *Music Director and Conductor*

Theo Alcantara, *Guest Conductor*

Krystian Zimerman, *Pianist*
Gidon Kremer, *Violinist*
Carlos Montoya, *Guitarist*

Mary Burgess, *Soprano*
Rockwell Blake, *Tenor*
J. Patrick Raftery, *Baritone*

The Festival Chorus of the University Choral Union

Donald Bryant, *Director*

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The Battle Creek Boychoir

Charles Olegar, *Director*

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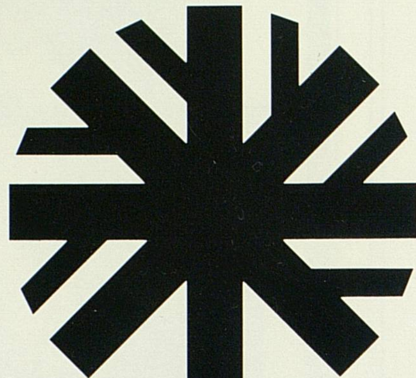

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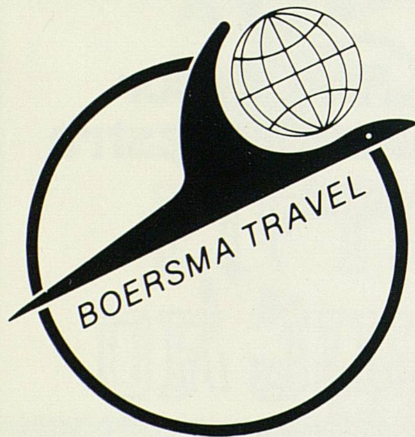

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The Ten Commandments of Concert Etiquette
According to Byron Belt*

". . . here are some rules that should be reprinted in every program book in America. Simple common sense and courtesy will vastly improve the serenity and happiness of sharers in the magic of the arts."

THOU SHALT NOT

Talk. The first and greatest commandment. Stay home if you aren't in the mood to give full attention to what is being performed on stage.

Hum, Sing or Tap Fingers or Feet. The musicians don't need your help, and your neighbors need silence. Learn to tap toes quietly within shoes. It saves a lot of annoyance to others, and is excellent exercise to boot.

Rustle Thy Program. Restless readers and page skimmers aren't good listeners, and greatly distract those around them.

Crack Thy Gum in Thy Neighbors' Ears. The noise is completely inexcusable and usually unconscious. The sight of otherwise elegant ladies and gentlemen chewing their cud is one of today's most revolting and anti-aesthetic experiences.

Wear Loud-Ticking Watches or Jangle Thy Jewelry. Owners are usually immune, but the added percussion is disturbing to all.

Open Cellophane-Wrapped Candies. Next to talking, this is the most general serious offense to auditorium peace. If you have a bad throat, unwrap your throat-soothers between acts or musical selections. If caught off guard, open the sweet quickly. Trying to be quiet by opening wrappers slowly only prolongs the torture for everyone around you.†

Snap Open and Close Thy Purse. This problem used to apply only to women. But today, men often are equal offenders. Leave any purse, opera glasses case or what have you unlatched during the performance.

Sigh With Boredom. If you are in agony — keep it to yourself. Your neighbor just may be in ecstasy — which also should be kept under quiet control.

Read. This is less an antisocial sin than personal deprivation. In ballet or drama it is usually too dark to read, but in concerts it is typical for auditors to read program notes, skim ads and whatever. Don't. To listen means just that. Notes should be digested before (or after) the music — not during. It may, however, be better for those around you to read instead of sleeping and snoring.

Arrive Late or Leave Early. It is unfair to artists and the public to demand seating when one is late or to fuss, apply make-up and depart early. Most performances have scheduled times; try to abide by them.

There are other points, of course, and each reader will have a pet peeve we have omitted. However, if just these were obeyed, going to performances would be the joy it was intended to be and we all would emerge more refreshed.

**Critic-at-large for the Newhouse News Service; reprinted with his permission.*

†Ed. note — If all else fails to soothe the troubled throat, remove thy cough from the auditorium.

The Philadelphia Orchestra

Violins
Norman Carol
Concertmaster

William de Pasquale
Associate Concertmaster

David Arben
Associate Concertmaster

Morris Shulik
Owen Lusak
David Grunschlag
Frank E. Saam
Barbara Sorlien
Herbert Light
Luis Biava
Larry Grika
Cathleen Dalschaert
Herold Klein
Julia de Pasquale
Vladimir Shapiro
Jonathan Beiler
Arnold Grossi

Irvin Rosen
Robert de Pasquale
Joseph Lanza
Philip Kates
Irving Ludwig
Jerome Wigler
Virginia Halfmann
George Dreyfus
Louis Lanza
Stephane Dalschaert
Booker Rowe
Davyd Booth
Isadore Schwartz
Cynthia Williams
Barbara Govatos
Hirono Oka

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

Cellos
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
Samuel Gorodetzer
Emilio Gravagno
Henry G. Scott
Peter Lloyd
John Hood

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

Flutes
Murray W. Panitz
David Cramer
Loren N. Lind
Kazuo Tokito
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
Mark Gigliotti
Adelchi Louis Angelucci
Robert J. Pfeuffer
Contra Bassoon

Horns
Nolan Miller
David Wetherill
Associate
Randy Gardner
Daniel Williams
Howard Wall
Martha Glaze

Trumpets
Frank Kaderabek
Donald E. McComas
Seymour Rosenfeld
Roger Blackburn

Trombones
Glenn Dodson
Tyrone Breuninger
Joseph Alessi
Charles Vernon
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

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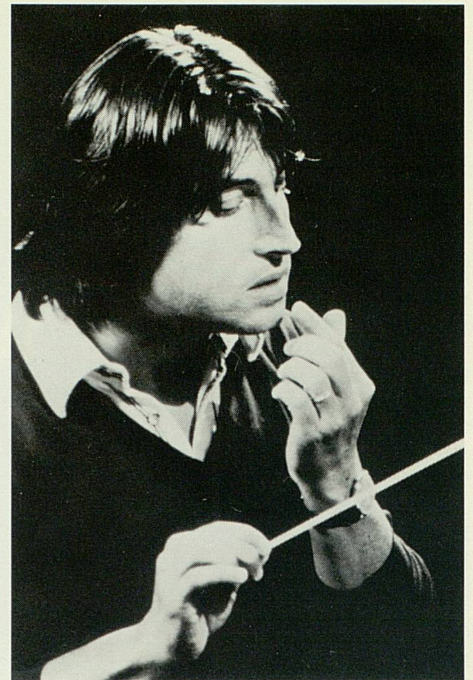


The Philadelphia Orchestra

In the 90-year history of the Ann Arbor May Festival, one orchestra has provided the heartbeat of each concert for more than half of those years — the great Philadelphia Orchestra, now marking its 48th consecutive year of participation in our Festival. The Philadelphia Orchestra first performed in the Festival in 1936 under Leopold Stokowski, during his last season with the Orchestra. (Stokowski and the Philadelphians had previously given two concerts here in 1913 and 1914, the first two seasons of his tenure with the Orchestra.) In 1937, the Orchestra returned to Ann Arbor with its new conductor, Eugene Ormandy, thus beginning the love relationship which was to flourish between conductor, concertgoer, and orchestra for the next 46 years. The 1982 Festival marked Mr. Ormandy's 47th consecutive year in Ann Arbor.

The Philadelphia Orchestra was formed in 1900 by a group of music lovers who decided that Philadelphia should have its own professional symphony orchestra. The German musician Fritz Scheel became its first permanent conductor who, together with his German successor Carl Pohlig, laid the foundation for a great orchestra. At the beginning of the Orchestra's thirteenth season, a young man who had been conductor of the Cincinnati Symphony Orchestra became the third conductor of The Philadelphia Orchestra. His name was Leopold Stokowski, and he remained in Philadelphia for nearly a quarter of a century, generating an intense brand of musical excitement which moved the Orchestra into the national spotlight. Eugene Ormandy then held the reins as Music Director for 44 years, a record unequaled by any conductor of any major orchestra in the world. Riccardo Muti, Mr. Ormandy's hand-picked successor, became Music Director in 1980, conducting ten weeks of the 1980-81 season, fourteen weeks in the 1981-82 season, and fifteen weeks during the current season.

The Philadelphia Orchestra is probably the world's most traveled symphonic organization. In addition to extensive touring throughout the United States and Canada, it has visited Europe on six different occasions. On its most recent European tour, in August-September 1982, the Orchestra gave fourteen concerts, all conducted by Mr. Muti, his first trip to Europe with the Philadelphians. Prior to that, the Orchestra had made five European tours (1949, 1955, 1958, 1970, and 1975); a trip to Russia, with concerts in Kiev, Moscow, and Leningrad (1958); concerts in Latin America during a five-week, 15,000-mile tour (1966); trips to Japan (1967, 1972, 1978, and 1981); and in September 1973 became the first United States orchestra to be invited to perform in mainland China. Mr. Ormandy conducted four concerts in Peking and two in Shanghai on this important ambassadorial mission. The Orchestra has also given concerts in Mexico and Korea.

During the 1978-79 season, the Orchestra was the first of seven major symphony orchestras to be sponsored by American Telephone and Telegraph Company on tours of American cities, and under its aegis has made transcontinental tours and a tour of the Southern states. Currently, the Orchestra is on an extended tour of eleven Midwest cities, also with American Telephone and Telegraph support.

As one of the world's most recorded orchestras, the Philadephia lists hundreds of LPs in the current catalogue. Mr. Ormandy and the Philadelphians have earned three of the seven Gold Records ever awarded for classical recordings by the Recording Industry Association of America. The Orchestra's initial recordings with Mr. Muti, while he was still Principal Guest Conductor, appeared in 1979; he has so far recorded nine albums with the Philadelphians. The Orchestra currently records for Angel, RCA Red Seal, Delos, Telarc, and CBS Masterworks.

Riccardo Muti, *Conductor*

Riccardo Muti is nearing the end of his third season as Music Director of The Philadelphia Orchestra. His association with the Orchestra began in 1972 when he was invited by Eugene Ormandy, then Music Director, to Philadelphia as a guest conductor. After five annual appearances, Mr. Muti became Principal Guest Conductor in Philadelphia in 1977 and Music Director three years later, upon Mr. Ormandy's retirement as Music Director in 1980. Mr. Muti also serves as Conductor Laureate of the London Philharmonia, having relinquished his position as Music Director. The London position was specially created for him by the players of the Philharmonia in recognition of his ten-year association with that orchestra.

From August 23 to September 12, 1982, Mr. Muti and The Philadelphia Orchestra appeared together for the first time in Europe to high critical and popular acclaim. They performed in the Lucerne and Edinburgh Festivals, the Flanders Festival in Brussels, the Mahler Festival in Berlin, the Proms in London, and gave concerts in Vienna, Frankfurt, and Paris — in all, fourteen performances, eight cities, six countries, twenty nights.

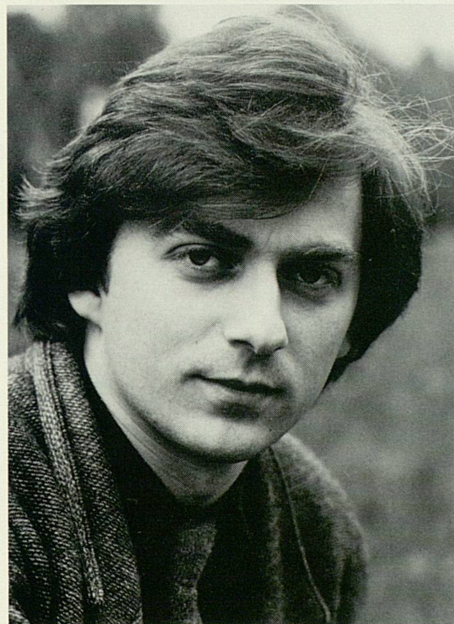
In addition to his Music Directorship of The Philadelphia Orchestra and his continuing association with the London Philharmonia, Mr. Muti has an enormously productive schedule in European opera houses and concert halls. His direction of a new production of Mozart's *Cosi fan tutte* at the Salzburg Festival in the summer of 1982 prompted high praise from German, Austrian, and London critics alike. It was the acknowledged hit of the Festival and will be repeated during the 1983 Festival season. Mr. Muti will also direct a *Cosi* production at La Scala in Milan next month. His other opera activities in the 1982-83 season include the opening of the La Scala season with a new production of Verdi's *Ernani,* a new production of Verdi's *Rigoletto* with the Vienna State Opera in March and June 1983, and the direction of numerous pro-

ductions at the Teatro Comunale and Maggio Musicale in Florence where he served as Music Director for many years.

Mr. Muti is a frequent guest conductor of the Berlin Philharmonic, the Concertgebouw of Amsterdam, and the Vienna Philharmonic Orchestra, which he most recently conducted at the Salzburg Festival in August 1982. He also has appeared in Europe with the Orchestre National de France and the London Philharmonia, and in the United States with the Boston and Chicago Symphony Orchestras.

He records exclusively for EMI (Angel) with both The Philadelphia Orchestra and the London Philharmonia; recent releases include both opera and orchestral repertoire. Many of his recordings have received international awards for excellence. One of the conductor's most recent awards was an Honorary Doctorate of Letters from the University of Warwick in Coventry, England.

The Maestro first appeared in Ann Arbor as Principal Guest Conductor of The Philadelphia Orchestra in our 1979 May Festival; we welcome his return now as Music Director.



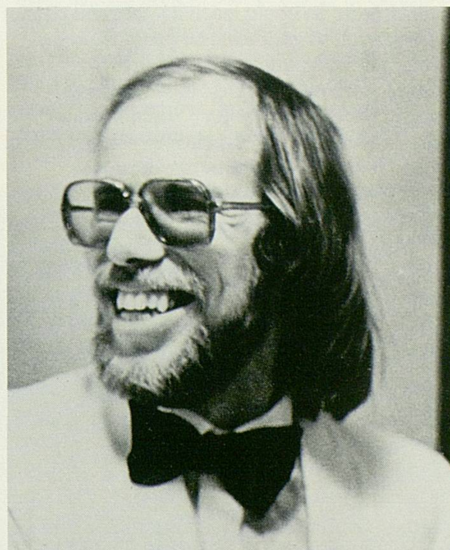
Krystian Zimerman, *Pianist*

Since his first international successes as a teenager, the Polish virtuoso pianist Krystian Zimerman has created a rapidly growing following throughout Europe and North America with each successive debut appearance. He has performed in Paris, London, Rome, Vienna, at the Salzburg and Lucerne Festivals, and as a regular guest soloist of the Berlin Philharmonic under Herbert van Karajan and other conductors, performing with them both in Berlin and abroad. Mr. Zimerman first appeared in North America during the 1978-79 season, which included orchestral performances in Minneapolis, Pittsburgh, Toronto, Houston, and with the Los Angeles Philharmonic under Carlo Maria Giulini, and also recitals in Dallas and Toronto. The pianist's New York debut was in November 1979 in Avery Fisher Hall with the New York Philharmonic under Zubin Mehta. This occasion prompted music critic Harold Schonberg to write that "not since the young Ashkenazy, has a pianist of equivalent years delivered the Chopin F minor with such authority." Mr. Zimerman's playing of Chopin was also compared to the late Dinu Lipatti by the Minneapolis Tribune critic, who called the young Polish pianist "an artist mature way beyond his years." It has been noted by many that he even resembles drawings of the young Chopin.

Mr. Zimerman records exclusively for Deutsche Grammophon. His releases include orchestral recordings with the Berlin Philharmonic under von Karajan, the Los Angeles Philharmonic under Giulini, and the English Bach Festival Orchestra under Leonard Bernstein; recital discs include sonatas by Mozart and Brahms, and various Chopin works.

Krystian Zimerman was born in Zabrze, Poland, in 1956 and began playing the piano at the age of five. He studied at the Kattowice School of Music with Andrzeij Jasinsky of the Warsaw Conservatory and won seven first prizes both at home and abroad before entering one of the most prestigious of all music competitions — the Chopin International Piano Competition in Warsaw. The Competition, established in the 1920s and held every fifth year, includes Maurizio Pollini, Vladimir Ashkenazy, and Martha Argerich among its former winners. In 1975, at the age of 18, Mr. Zimerman competed against 118 pianists from 30 different countries. Not only did he capture first prize of the ninth Chopin Competition, he came away with three more "firsts": the first time the winner was a native Pole, the youngest ever to win the competition, and an award created specially for him. The latter honor was presented for the most convincing interpretation of a polonaise, the mazurkas, a sonata, and a concerto.

May Festival concertgoers now hear Mr. Zimerman in his first Ann Arbor appearance, following his debut with The Philadelphia Orchestra earlier this month.



Gidon Kremer, *Violinist*

The career of the brilliant violin virtuoso Gidon Kremer has encompassed the entire world. He has participated in most of the major international festivals including Salzburg, Prague, Dubrovnik, Berlin, London, Helsinki, Zurich, Moscow, and Tokyo. He has played with virtually every major orchestra on today's concert scene, including the Berlin Philharmonic, the Vienna Philharmonic, the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra, the Los Angeles Philharmonic, the San Francisco, the great trio of British orchestras (London Philharmonic, Royal Philharmonic, and Philharmonia Orchestra), as well as the Concertgebouw of Amsterdam, the NHK Symphony of Japan, and all of the great symphony orchestras of the Soviet Union. These appearances have afforded him the opportunity to work with most of the great conductors of the present day — Bernstein, von Karajan, Giulini, Jochum, Previn, Abbado, Levine, and Maazel, to mention only a few.

Mr. Kremer has had an astonishingly active recording career. Incorporating his wide-ranging repertoire, he has produced more than 25 albums for Philips, Deutsche Grammophon, Melodiya, Hungaroton, Eurodisc, Angel, and Vanguard. His records have garnered the Grand Prix du Disque and the Deutsche Schallplatenpreis, both coveted awards in the industry.

Gidon Kremer's interest in and dedication to modern music has been amply demonstrated by his participation in the contemporary music festivals of Tallinn, Warsaw, and Berlin. He has also given the first performance of many modern violin works, including compositions by Henze, Stockhausen, Schnittke, and Pert. Additional world premières are planned for the future.

Born in 1947 to a highly musical family in Riga, Latvia, Mr. Kremer began studying violin at the age of four with his father and grandfather. At seven he entered the Riga School of Music under the tutelage of Professor Sturestep, and at sixteen won the First Prize of the Latvian Republic. During his eight years of apprenticeship to famed violinist David Oistrakh at the Moscow Conservatory, Mr. Kremer was a prize winner at the Queen Elisabeth Competition in Brussels, and won First Prize in the Fourth International Tchaikovsky Competition in 1970.

Mr. Kremer, who plays a Stradivarius, is making his first Ann Arbor appearance. He will return in October to appear in the Choral Union Series as soloist with the English Chamber Orchestra.

Theo Alcantara, *Guest Conductor*

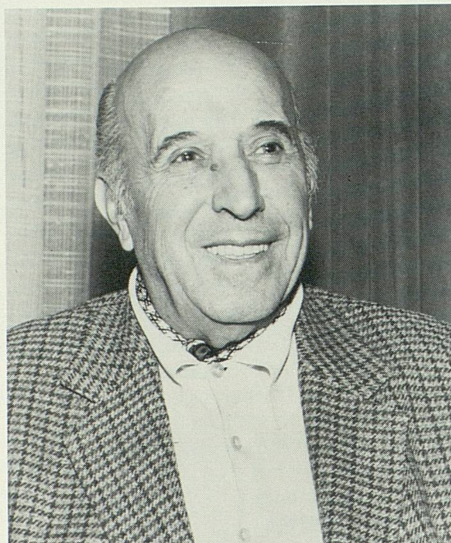
It is with special pride and enthusiasm that area concertgoers welcome Theo Alcantara back to Ann Arbor. He is remembered for his outstanding years as Conductor of University Orchestras at the University of Michigan (1968-1975), his appearances as guest conductor with the Detroit Symphony Orchestra, and as Music Director and Conductor of the Grand Rapids Symphony. Currently Music Director of the Phoenix Symphony and Artistic Director of the Music Academy of the West Summer Festival, he stands acclaimed as one of the most dynamic and sought-after conductors of the day.

In demand on both orchestra and opera podiums, Maestro Alcantara has conducted many of the major opera companies and symphony orchestras. He has led the Philadelphia Orchestra at the Saratoga Performing Arts Center; the symphony orchestras of Pittsburgh, Detroit, Seattle, Vancouver, Puerto Rico, and Honolulu; the Kansas City and Miami Philharmonics; the Radio Orchestras of Paris, Berlin, Madrid, and Copenhagen; the National Orchestras of Spain and Mexico; and the Aspen and Grant Park Festival Orchestras.

In the opera world he has conducted the Metropolitan Opera tour performances of *Don Giovanni;* the Washington Opera in *L'Elisir d'Amore, Don Pasquale,* and *La Traviata;* the San Diego Opera in *Elektra, Turandot,* and *Aida;* the Pittsburgh Opera in *Salome* and *Tosca;* New York City Opera in *I Puritani* in New York and Los Angeles; Miami Opera in *La Traviata;* Canadian Opera in Mozart's *Magic Flute;* and Teatro Colon, Buenos Aires, in *Tales of Hoffmann.*

Maestro Alcantara was born in Cuenca, Spain, and began his musical training as a choir boy in a Spanish seminary at the age of seven. He later received diplomas in piano and composition from the Real Conservatorio de Musica in Madrid. During his student days, he toured as a concert pianist and accompanist throughout Spain, France, and North America. He received his diploma in conducting at the Akademie Mozarteum in Salzburg, Austria, and at this time was appointed Associate Conductor of the Camerata Academica Orchestra. He was later awarded the Lilli Lehman Medal for his outstanding achievements as a conductor. In 1964, Mr. Alcantara was engaged as conductor with the Frankfurt Opera Theatre in Germany, an appointment he held until 1966, the year he won the Silver Medal at the Mitropoulos International Conducting Competition in New York.

This is the maestro's second appearance under University Musical Society auspices — the first was in 1975 when he conducted the University Orchestra in the first School of Music — Musical Society Benefit Concert featuring cellist Mstislav Rostropovich.



Carlos Montoya, *Flamenco Guitarist*

Born in Madrid, Carlos Montoya is, as the Spaniards say, "Gitano por los cuatro costados," or literally, "Gypsy on all four sides." At the age of eight he started playing, learning first from his mother who played guitar for her own enjoyment, and then from "Pepe el Barbero," a barber in Madrid who also taught guitar. After one year Pepe said there was nothing more he could teach his talented pupil, so Carlos left to gain what he could from the great Flamenco guitarists of the time.

Montoya's real training, however, was in the school of experience. When the late Antonia Merce — La Argentina — came to Madrid looking for a guitarist, she chose Montoya. He left his native Spain for the first time to tour all of Europe with her for three years. This was just the beginning of his many concert tours which would take him all over the world.

In 1948, Montoya took a then unheard of step for Flamenco guitarists who had always worked with a singer or dancer. He decided to give a full concert of Flamenco guitar music. Since the repertoire of most Flamenco players is limited, such a program had never before been presented. It was a formidable idea, but Carlos Montoya realized it with great success, going on to give solo recitals both in Europe and through the United States and Canada. With an ever-growing following, he culminated these appearances with a concert to an overflow audience at New York's Town Hall.

Mr. Montoya's "gypsy blood" and unique improvisational gifts (this masterful musician doesn't read a note of formal music) are the elements distinguishing his Flamenco from classical guitar. Although he never plays an arrangement of his own without adding something new, he has had many of his pieces published in an effort to capture at least some part of this wonderfully rich art form that heretofore had never been written down.

After many years of solo concerts, it became the guitarist's dream to appear as guest soloist with full symphony orchestra. For this he wrote, in collaboration with Julio Estaban, his "Suite Flamenca," in the words of the composer, "to transport pure Flamenco guitar playing into the midst of an orchestra and have them join me in unadulterated Flamenco." His 25-year dream came to fruition in 1966 when the "Suite Flamenca" had its world première in 1966 with the St. Louis Symphony.

Though the guitarist is no stranger to Ann Arbor — in fact, quite the opposite, with his solo recitals in 1973, '74, '78, and '82 — this is his first May Festival appearance, now in the dual role of composer and performer.

Donald Bryant
Director, University Choral Union

Donald Bryant was appointed conductor of the University Choral Union in 1969, becoming the seventh conductor of the chorus since its beginning in 1879. He has conducted the annual Christmas "Messiah" concerts and has prepared the singers each year for their May Festival performances.

He was instrumental in the formation in 1969 of The Festival Chorus, a smaller group of singers selected from the Choral Union, which made its first major appearance in the 1970 May Festival. Dr. Bryant subsequently conducted this chorus in concert performances with the Paul Kuentz Chamber Orchestra of Paris, the Mozarteum Orchestra of Salzburg, the Prague Chamber Orchestra, and the Orpheus Ensemble of New York. He also prepared them for appearances with visiting orchestras from Leningrad, the Hague, Rotterdam, Melbourne, and the symphony orchestras of Detroit, Boston, Baltimore, and Philadelphia. Special concerts with major works by Handel commemorated the founding of the Musical Society: "Israel in Egypt" in 1980, and "Judas Maccabaeus" in 1981. Under Dr. Bryant's leadership, members of the chorus traveled abroad for concert tours in Europe (1976), Egypt (1979), and Spain (1982).

Dr. Bryant has written several compositions which include choral works for youth and adult church choirs, a suite for piano, and an opera, "The Tower of Babel." The latter was commissioned by the First Presbyterian Church of Ann Arbor, where he serves as Music Director, for presentation during the Church's sesquicentennial celebration in 1976. In 1980 the Center for Russian and East European Studies at the University of Michigan commissioned him to write choral settings for the poetry of Czeslaw Milosz and Sandor Weores. Three of these songs were included in a program given by conductor Bryant and The Festival Chorus for the Center's "Cross Currents" Festival in 1981.

Prior to his appointment at the University of Michigan, Dr. Bryant was director of the Columbus Boychoir School for 20 years, during that period performing more than 2,000 concerts as conductor-pianist throughout America, Europe, and Japan. For this choir, he composed a Mass which was performed in 1953 at the Chautauqua Festival in New York by his Boychoir and the Chautauqua Festival Orchestra. The Choir made recordings for Decca, RCA, and Columbia, and appeared on network televison shows, including the Bell Telephone Hour.

Dr. Bryant earned his bachelor and master degrees at the Juilliard School of Music in New York, where he studied piano, voice, and composition. He is currently on sabbatical leave from the University Musical Society until next fall.

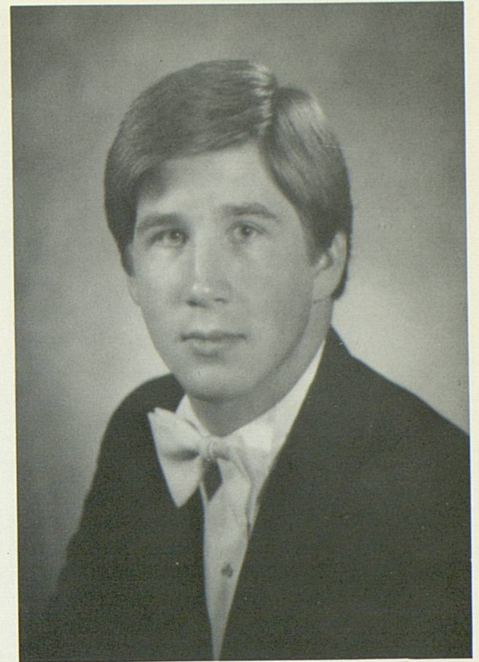
The Festival Chorus of the University Choral Union

The University Choral Union has presented major choral works each spring since 1894 when the May Festival concerts were inaugurated. These have been performed with the Boston Festival Orchestra (1894-1904), the Chicago Symphony Orchestra (1905-1935), and The Philadelphia Orchestra (1936 to the present), under such conductors as Frederick Stock, Gustav Holst, Howard Hanson, Igor Stravinsky, Thor Johnson, Eugene Ormandy, Jindrich Rohan, John Pritchard, Aaron Copland, Robert Shaw, Aldo Ceccato, and this year Theo Alcantara. Chorus membership is a blend of students, faculty, townspeople, and other area residents, in keeping with the objective of the Society as stated in its by-laws: "to cultivate public interest in music and the related arts, to stimulate participation by the members of the University and local communities, and to promote support for the Society's endeavors . . . for the attainment of this end the Society undertakes the maintenance of the University Choral Union for musical education and public performance."

The full Choral Union, sometimes numbering as many as 375 members, has also presented the traditional December Christmas "Messiah" concerts (increased to two performances in 1946 and three performances since 1965), and has sung with the Detroit Symphony Orchestra, the Minnesota Orchestra, and the Midland Symphony, in addition to its May Festival performances. The Choral Union has presented several world premières at these May Festivals, some of them commissioned by the Musical Society. (A complete listing of premières appears elsewhere in this book.) The most recent commission was for the Society's 100th Anniversary Season — Gian Carlo Menotti's "A Song of Hope."

In 1969 a smaller chorus was organized for more flexibility, with members selected from the larger Choral Union. This group performed with The Philadelphia Orchestra in the May Festivals of 1970, '76, and '77, and with visiting orchestras throughout the decade such as the Leningrad, Hague, and Rotterdam Philharmonics; the Detroit, Boston, and Baltimore Symphonies; the Orpheus, Prague, and Paul Kuentz Chamber Orchestras; the Melbourne Symphony and the Mozarteum Orchestra of Salzburg. Singers from this chorus also represented Ann Arbor and the University Musical Society abroad, in three highly successful concert tours: to Europe during the 1976 Bicentennial year, to Egypt in March 1979, and to Spain in May 1982.

This year's May Festival chorus membership is 150, with all singers selected by audition. Shown here is last year's Festival performance of Mendelssohn's "Elijah."

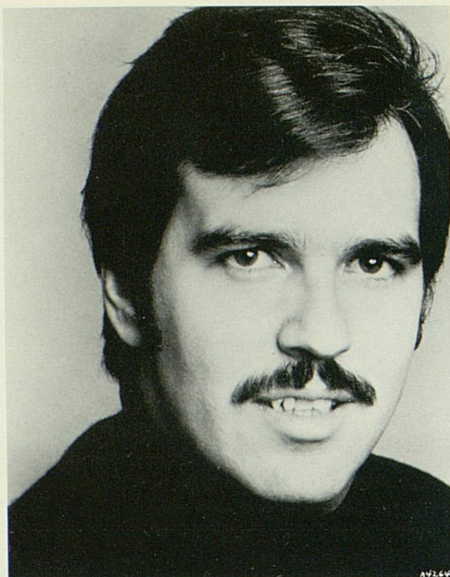


Leif Bjaland
Choral Union Acting Conductor

To recognize Leif Bjaland's talents in the field of conducting, the Board of Directors of the University Musical Society awarded him the first Thor Johnson Memorial Conducting Fellowship. Mr. Bjaland served as Assistant Conductor of the Choral Union during the 1979-80 and 1980-81 seasons, and this spring has assumed full responsibility in preparing the chorus for its performance of "Carmina Burana" during conductor Bryant's sabbatical leave.

Mr. Bjaland received his masters degree in orchestral conducting from the University of Michigan, where he was a student of Gustav Meier. During his tenure at U-M, he served as assistant conductor of both the University Symphony Orchestra and the Opera Theatre, as associate conductor of the Michigan Youth Symphony, and conducted numerous musicals. After his graduation, Mr. Bjaland became a conducting fellow at the Aspen Music Festival where he was selected by the faculty to conduct several world première performances. He was one of four chosen from a field of 160 to participate in the Sir Georg Solti Conductors Workshop and, as a result of his performance there, was invited by Maestro Solti to come back last season to conduct a subscription concert with the Chicago Civic Orchestra. The young conductor was described by Solti as ". . . a very musical young conductor with excellent career potential."

During the fall of 1981, Mr. Bjaland was in residence at DePauw University where he gave lectures and master classes in conducting and led the University Orchestra in concert. He also served as guest conductor of the Midland Symphony Orchestra. Last summer he was in the conducting seminar at the Berkshire Music Center and worked with Seiji Ozawa and Erich Leinsdorf. Currently Mr. Bjaland serves as resident conductor of the Flint Institute of Music and assistant conductor of the Flint Symphony Orchestra.



Rockwell Blake, *Tenor*

Within a short time, Rockwell Blake has earned an outstanding reputation as one of the brightest young tenors on the musical scene and a Rossini interpreter of the first order. His quality, agility, and fluency, especially in the *bel canto* repertoire, have earned him such critical accolades as "he seems to be what the world has been waiting for ever since the Rossini revival began" (Andrew Porter, *The New Yorker*); and "an absolutely astonishing exhibition of coloratura singing" (*The Houston Post*). Mr. Blake returned to the Metropolitan Opera this season for his renowned Count Almaviva in *Il Barbiere di Siviglia,* after performing the role at the Met in 1981-82 when the production received its première. He has sung this role to critical acclaim with the Houston Grand Opera, Hamburg State Opera, Vienna State Opera, Dallas Civic Opera, Fort Worth Opera, and National Arts Centre, Ottawa, in addition to the Met. He also appeared in Carnegie Hall's Rossini Festival, singing *La Donna del Lago* opposite Marilyn Horne, a work which he performed last season in its American stage première with the Houston Grand Opera. In addition, he was a soloist in Handel's "Messiah" with the National Symphony Orchestra in Washington, D.C. and with Musica Sacre in New York.

Notable engagements of recent seasons include his Metropolitan Opera debut as Lindoro in *L'Italiana in Algeri* opposite Marilyn Horne; his Philadelphia Orchestra debut in *Pulcinella;* his Chicago Symphony debut in *Oedipus Rex* conducted by Claudio Abbado; Rossini's *Mosè* in Lisbon; *I Puritani* with the Concert Opera Orchestra of Boston; performances with the New York City Opera in *Count Ory, Anna Bolena, Don Giovanni,* and *La Cenerentola;* performances with the Houston Grand Opera and Dallas Civic Opera in *La Cenerentola* opposite Frederica von Stade; *L'Italiana in Algeri* with the Hamburg State Opera; *Lucia di Lammermoor* and *Daughter of the Regiment* with the National Arts Centre, Ottawa, and appearances with the Israel Philharmonic, Berlin Concert Choir, and Musica Sacre. Mr. Blake has also sung with the Washington Opera, Baltimore Symphony, Opera/Omaha, Michigan Opera Theatre, Kennedy Center Summer Opera, Wolf Trap, and Teatro de la Monnie, Brussels.

Future engagements include his debut with the Aix-en-Provence Festival during the summer of 1983, when he performs in the rarely-heard Mozart opera *Mitridate, re di Ponto*. Highlighting his 1983-84 season will be his debut with the Lyric Opera of Chicago, starring in Jean-Pierre Ponnelle's production of *La Cenerentola.*

Winner of the first Richard Tucker Award in 1978, Mr. Blake has traveled a long way from Plattsburgh, New York, the town near the Canadian border where he grew up, studied music, and continues to live. This performance marks his Ann Arbor debut.

Mary Burgess, *Soprano*

Lyric soprano Mary Burgess divides her remarkable talents equally between the operatic stage and the concert platform. This season she sang in Mahler's monumental Eighth Symphony with the Phoenix Symphony, under Theo Alcantara, with the Canterbury Choral Society in its anniversary concert at Fisher Hall in Lincoln Center, and made her debut with the Boston Symphony Orchestra in performance and recording of Beethoven's "Choral Fantasy" under Seiji Ozawa. She also performed with the Santa Barbara Symphony, the Nevada Opera (Mimi in *La Bohème),* and the Augusta Opera (Micaela in *Carmen).* A year ago Miss Burgess was soprano soloist in "Carmina Burana" in the Cincinnati May Festival and with the Cleveland Orchestra at the Blossom Music Festival.

During the 1981-82 season, the artist was heard as the Countess in *Le Nozze di Figaro* with the St. Petersburg Opera, in the title role of *Madama Butterfly* with the Nevada Opera, and as the Governess in *The Turn of the Screw* with the Baltimore Chamber Opera. She appeared as guest soloist with the symphony orchestras of Portland, Akron, and Santa Barbara, sang a Vivaldi and Haydn program at Carnegie Hall, and performed with the Sea Cliff Chamber Players. She returned to the Minnesota Orchestra to participate in its annual "Messiah" performances.

In recent seasons Miss Burgess has sung with the opera companies of New Orleans, Nevada, Shreveport, Spoleto (Italy), Netherlands, Dublin, Festival Ottawa, and the Belgian National Opera, among others, portraying the heroine roles of Cavalli, Mozart, Beethoven, and Puccini. She has been guest soloist with the symphony orchestras of Chicago, Cleveland, Cincinnati, Indianapolis, Seattle, Louisville, and Minnesota; the Rochester and Rhode Island Philharmonics; the Ravinia and Marlboro Music Festivals, and the Cincinnati and Ann Arbor May Festivals.

Miss Burgess is a native of Anderson, South Carolina, and a graduate of the Curtis Institute of Music in Philadelphia. She first sang in Ann Arbor as soloist in two concerts of the 1970 May Festival, in Bach's "Magnificat" and Beethoven's "Choral Fantasy." This is her second appearance in our city.

J. Patrick Raftery, *Baritone*

J. Patrick Raftery has emerged in recent seasons as one of America's outstanding baritones. Still in his early twenties, Mr. Raftery is the 1981 recipient of the Richard Tucker Music Foundation Award. Already he has sung with several of the nation's leading opera companies including the Chicago Lyric Opera, Washington Opera, and the San Diego Opera. He made his Chicago debut in 1980 in *Boris Godunov* and returned to the company in the 1981 season as Mercutio in *Romeo et Juliette* opposite Mirella Freni and Alfredo Kraus. He also appeared with the Washington Opera as Figaro in a revival of the highly acclaimed production of *Il Barbiere di Siviglia* which premièred in 1980, and with the San Diego Opera as Valentin in *Faust.* In March of 1982 he made his New York City Opera debut as Riccardo in Bellini's *I Puritani,* and then returned to San Diego for the title role in *The Barber* and for the United States première of Verdi's *Il Corsaro.* Mr. Raftery made his European debut in Paris in 1981 as Zurga in Bizet's *The Pearlfishers.*

The current season saw his debut at the Hamburg State Opera in a revival of J. C. Bach's *Amadis di Gaule;* his Houston Grand Opera debut as Silvio in a new *Pagliacci* with Jon Vickers, staged by Jean-Pierre Ponnelle; and his first Escamillo in *Carmen* for the Washington Opera. Future engagements for Mr. Raftery include his San Francisco debut in June 1983 as Marcello in *La Bohème.* He will also participate in the American première of Chabrier's *Gwendoline* in San Diego. His debut at Glyndebourne in *Cosi fan tutte* is scheduled for summer of 1984.

Mr. Raftery has also won high praise as a concert soloist in appearances with the Boston Symphony under Seiji Ozawa in *Boris Godunov* at Tanglewood, and with the Honolulu Symphony in the Brahms Requiem. He sang his first "Elijah" at the Kennedy Center in April of 1982.

The young baritone now adds Ann Arbor's May Festival to his widening list of debut performances.

Battle Creek Boychoir

The Battle Creek Boychoir was formed in 1978 by its Director, Charles Olegar, as an expansion of a church music program. In 1980 it became an independent organization and is now the only community-based boychoir in the state of Michigan. Non-sectarian and non-profit, it is affiliated with the Community United Arts Council, the Americas Boychoir Federation, the International Society of Boychoirs, and the Royal School of Church Music in America. The ensemble has appeared across the United States and Canada in performances ranging from local club appearances to concerts at the Kennedy Center for the Performing Arts in Washington, D.C., as well as the great cathedrals of New York, Chicago, and Toronto. Last June it received one of twelve gold medals, from a field of 250 contenders, at the 1982 Performing Arts Music Festival held in Orlando, Florida.

Repertoire of the Battle Creek Boychoir is drawn from the major periods of composition. Recent programs have included the music of Handel, Bach, Schubert, Haydn, Brahms, and Britten. The group is equally committed to contemporary literature, and has had works written especially for it.

Most of the boys are residents of the Battle Creek area, with a few coming from outlying areas such as Olivet and Richland. They range in age from eight to fourteen, and the number of members in the main performing group may vary between 20 and 28.

Charles Olegar, founder and director, has specialized in boychoir work throughout his career as a professional musician. He received his formal education at the Cleveland Institute of Music and Kent State University, followed by professional study at the Royal School of Church Music in Croydon, England.

This is the first appearance of Mr. Olegar and the Battle Creek Boychoir in Ann Arbor under Musical Society auspices.

THE PHILADELPHIA ORCHESTRA

Riccardo Muti, *Music Director*
Eugene Ormandy, *Conductor Laureate*
William Smith, *Associate Conductor*

RICCARDO MUTI, *Conducting*
Krystian Zimerman, *Pianist*

Wednesday Evening, April 27, 1983, at 8:30
Hill Auditorium, Ann Arbor, Michigan

LISZT
"Les Préludes"

LISZT
*Concerto No. 2 in A major for Piano and Orchestra
(in one movement)

Krystian Zimerman

Intermission

PROKOFIEV
*Excerpts from Suites No. 1 and No. 2 from the ballet, "Romeo and Juliet"

Montagues and Capulets
The Young Juliet
Madrigal
Minuet
Masks
Romeo and Juliet
The Death of Tybalt
Friar Laurence
Romeo and Juliet Before Parting
Romeo at the Tomb of Juliet

**Angel, RCA Red Seal Records.*

This concert by The Philadelphia Orchestra has been underwritten, in part, by the Bell Telephone Company of Michigan in association with the Bell System's "American Orchestras on Tour" program.

Forty-ninth Concert of the 104th Season — *Ninetieth Annual May Festival*

PROGRAM NOTES
by Richard Freed

"LES PRÉLUDES"
Franz Liszt
Born: October 22, 1811, in Raiding, Hungary
Died: July 31, 1886, in Bayreuth

Liszt's first serious involvement with the orchestra as a means of expressing his personal thought came in his mid-thirties, when he began his spectacular pilgrimage from virtuoso-composer to musical prophet. He ended his public career as a pianist with a recital in the Ukrainian city of Elisabethgrad (since renamed Stalingrad, and now known as Volgograd) in 1847, just as he turned 36. The following year, with the Princess Carolyne zu Sayn-Wittgenstein, whom he had met during that Ukrainian tour, he began his 13-year tenure as conductor of the Court Theatre in Weimar. There he presided over the world première of Wagner's *Lohengrin* (1850), revived works of Gluck and Schubert, conducted all nine of the Beethoven symphonies in sequence, and presented notable performances of orchestral and operatic works of Berlioz and Schumann. There, too, he wrote most of his literary works and nearly all of his own major works for orchestra.

Liszt is generally credited with the "invention" of the symphonic poem, the form of orchestral music that tells a story, paints a picture, probes a character, or simply evokes a specific mood corresponding to a literary, historical, or philosophical subject. He composed 13 works so designated (in addition to various others which qualify as symphonic poems without the label); a dozen were produced between 1848 and 1857, all dedicated to the Princess Sayn-Wittgenstein, and the last — *From the Cradle to the Grave* — came along a quarter-century later. Some were cast in as many as four different versions (not counting the various subsequent keyboard transcriptions), and most were entrusted to Liszt's associates Joachim Raff and August Conradi for the original orchestration. From about 1854 Liszt did his own orchestrating, and personally revised the compositions previously orchestrated by Raff and Conradi; the final versions of all the symphonic poems are in his own scoring.

Les Quatre Elémens, a cantata on words by Joseph Autran which Liszt composed for male chorus and piano in 1844 and 1845, was orchestrated by Conradi in 1848, and the first version of the *Les Préludes,* composed then as an overture for that work, was probably scored by him at that time. When Liszt decided to use the material for an independent work two years later, he tailored it to correspond to a philosophical poetic work by his contemporary Auguste de Lamartine, the gist of which is: "What is life but a series of preludes to death?" Under the title *Les Préludes (d'après Lamartine),* this most famous of all his orchestral works was first performed in Weimar on February 28, 1854, under the composer's direction.

As in most of Liszt's tone poems, we have here a basic "germinal" theme which undergoes various transformations, a second theme of considerable importance, and a number of contrasting sections — in this case representing episodes of struggle and serenity —

culminating in a final affirmation of something loosely described as "spiritual triumph." It may be noted that the initial theme in this work is related to the *"Muss es sein?"* motif in Beethoven's String Quartet in F major, Op. 135, and "pre-echoes" the opening of César Franck's Symphony in D minor.

CONCERTO NO. 2 IN A MAJOR FOR PIANO AND ORCHESTRA

Franz Liszt

It has always been customary for the virtuoso-composer to provide himself with concertos to make the grandest impression on the largest audience. Chopin composed both of his piano concertos before he left Poland at the age of 21. Liszt, too, conceived his own two concertos — in fact, all three of his finest works for piano and orchestra, the third being the *Totentanz* — when he was in his twenties, but he did not complete or introduce any of them till he was in his mid-forties.

In the case of his First Concerto, in E-flat, 25 years passed between the first sketches, made in 1830, and the première, given in 1855. Part of the explanation here is Liszt's inexperience in writing for orchestra. It was not until the 1840s, when he took up his duties as court conductor in Weimar, that he began writing orchestral music in earnest. A dozen of his 13 symphonic poems were composed during that period, and in orchestrating them, as well as his concertos, he had the assistance of his young associate Joachim Raff (1822-1882, remembered now as an interesting minor composer). It was not until 1854 that Liszt felt confident enough to dispense with such help, and from then on he did all of his orchestration himself; the final versions of the concertos, the *Totentanz* and all the symphonic poems are thoroughly his own.

After Raff completed the scoring of the E-flat Concerto, Liszt himself made two revisions, the first in 1853 and the second about a year after the 1855 première. The published score bears a dedication to Henry Litolff (1818-1891), whose *Concertos symphoniques* Liszt admired. Liszt's own concertos were initially presented under that title, and it is clear that he sought to produce some sort of synthesis of elements of both the concerto and the symphony in them. The First, in fact, is said to have been modeled in large part after Beethoven's Fifth Symphony, as well as after certain features of that composer's Fourth and Fifth piano concertos.

The Second Concerto was not sketched until 1839 and was not completed till the same year its predecessor was (1849), again with Raff's help. This Concerto in A major was then revised two or three times before it was first heard on January 7, 1857, at Weimar. In the première of the First Concerto, Liszt himself was the soloist and Hector Berlioz conducted; for the première of the Second, Liszt assumed the conductor's role and gave the solo honor to his pupil Hans Bronsart von Schellendorf (1830-1911, another minor composer whose works have received some notice on a small scale recently). A fourth and final revision was made in 1861, and the score was finally published two years after that, with a dedication to Bronsart.

This Concerto might be considered the most "symphonic" of Liszt's concerted works. Here the orchestra is given fuller parity than in any of his other works in this category, and the writing shows an imagination and assurance on the level of what Liszt achieved in the *Faust Symphony* and the finest of his symphonic poems. The piano is definitely the star, though, as we are reminded in the overall brilliance of the solo part and, in particular, in the cadenza-like passages that link the sections of this work together.

In his First Concerto Liszt departed from the conventional concerto format to add a movement, but linked the last three of the four movements together; the Second Concerto is cast in a single movement. Like most one-movement symphonies and concertos, this one falls into divisions corresponding more or less to the respective movements of conventionally structured works. The big Lisztian difference is the rhapsodic sweep which renders analysis both problematical and gratuitous. The Concerto in A might be said to contain three normal movements plus an introduction and a concluding apotheosis — or a miniature three-movement work followed by an expansive fantasy on its materials. Since it is built entirely on a single theme, the effect is virtually seamless.

The treatment of that theme is not a series of variations, but rather a chain of metamorphoses in which it is always clearly recognizable — a stunning illustration of the principle Liszt called "transformation of themes." The transformations assume so many varied characters — yearning, solemn, martial, sensuous, serene, heroic — that the Boston critic William Foster Apthorp suggested, nearly a hundred years ago, that the Concerto might have been titled "The Life and Adventures of a Melody." Apthorp, who frequently attacked Tchaikovsky and Liszt in the matter of form, was fascinated by this work and responded with writing almost as colorful as the music itself:

"It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites flashing jewels, were reveling his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the *Arabian Nights*. It is its very daring and audacity that save it."

Virtuosity is never absent in this work, but it is sustained by an abundance of substance uncommon in virtuoso display pieces. Perhaps part of Liszt's purpose in giving this Concerto to Bronsart to introduce was to remind his contemporaries that he himself was, after all, not merely a virtuoso, but a composer.

EXCERPTS FROM SUITES 1 and 2 FROM THE BALLET, "ROMEO AND JULIET"

Sergei Prokofiev

Born: April 23, 1891, in Sontzovka, Russia
Died: March 5, 1953, in Moscow

When Prokofiev left his homeland in 1918, at the age of 27, he had a reputation as an *enfant terrible,* earned with the "barbaric" rhythms and colors of such works as the *Scythian Suite* and his first two piano concertos. When he returned to settle in Moscow after his 15 years in the West, his decision to do so was accompanied by another decision on the artistic level, to compose in a style that would be more accessible to his Soviet audiences, to be more directly communicative without lowering his professional standards or abandoning his individuality. The spiky irony and grotesque imagery of his earlier works were replaced now by a more expansively lyrical style and a treatment of dramatic subjects more directly rooted in Russia's musical past. Because he had not fared well as a symphonist (his magnificent Fifth Symphony would not appear till January, 1945), he felt he could establish contact with his new audience most effectively through virtuoso works for soloists and works for the stage and films. His first film score, for Feinzimmer's *Lieutenant Kizheh,* dealt with satire in the manner of an affectionate fairy-tale; the warm-hearted Violin Concerto No. 2 (G minor, Op. 63), introduced in 1935, was the first of the great works of his maturity. Even before the Concerto was conceived, however, the seeds had been planted for *Romeo and Juliet,* the ballet score which many consider Prokofiev's true masterpiece for the orchestra.

Romeo and Juliet is unquestionably the most successful "full evening" ballet created in this century, but, like numerous other similarly successful works, it had a hard time getting off the ground. It was a request from the Kirov Theatre in Leningrad, toward the end of 1934, that initiated the project. The Kirov changed its mind before Prokofiev had written a note, but by then he had become so fascinated with the idea that he did not want to drop it, and a contract was signed for presentation of the ballet at the Bolshoi Theatre in Moscow. In the spring of 1935 Prokofiev and the choreographer Piotrovsky consulted with Sergei Radlov, who had produced several of Shakespeare's plays, and the three developed a scenario for the ballet. For a time they considered giving the work a happy ending (as Prokofiev remarked later, "living people can dance — the dead cannot"), but in the end they remained faithful to Shakespeare.

The contract was voided the following summer when Prokofiev submitted his score and it was rejected as "undanceable" by the Bolshoi management. Prokofiev then extracted two concert suites from the score, which he introduced in Moscow and Leningrad during the 1936-37 season, and he also arranged ten numbers for piano. The response to the music was highly favorable, but still the ballet found no takers; even the Kirov's school company turned it down. When *Romeo and Juliet* was finally staged, in Brno, Czechoslovakia, in December 1937, Prokofiev was not consulted and did not attend, but a year later the Kirov decided to produce the work after all, and the Soviet première took place there on January 11, 1940; Galina Ulanova danced the role of Juliet in both of these premieres.

Prokofiev was not finished with the ballet when it was performed in Leningrad. He had made several additions to the score and had enlarged the orchestra at the request of the dancers and the choreographer, Leonid Lavrovsky. Further additions were made the following year, and there were still more for the Bolshoi première of 1946 (in which year Prokofiev also introduced a third concert suite). Overall Prokofiev worked on and

revised this score nearly as long as Beethoven did on *Fidelio* and, as in that case, it was a work especially close to its composer's heart. "I have taken special pains," Prokofiev declared, "to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work, I shall be very sorry — but I feel sure that sooner or later they will."

And of course they did, sooner rather than later. The ballet itself has become immensely popular through various choreographic treatments in the West as well as in the USSR, and Kenneth MacMillan's version for Britain's Royal Ballet was made into a film by Paul Czinner, with Dame Margot Fonteyn and Rudolf Nureyev in the leading roles. The music itself, in the form of Prokofiev's own concert suites or various sequences of excerpts — or even, occasionally, the entire score — has also taken a permanent place in the concert repertory, and the two suites the composer produced in advance of the ballet's première are regarded as quintessential Prokofiev. Each of these suites is in seven movements; for the present performance, Riccardo Muti has selected five sections from each suite and is framing those from Suite No. 1 with those from Suite No. 2 in such a way as to provide for dramatic continuity. The sequence is as follows:

MONTAGUES AND CAPULETS (Suite II, No. 1). The Dance of the Knights at the Capulets' ball (Act I, Scene 4), prefaced by the music from Scene 1 which accompanies the entrance of the Duke of Verona as he orders the warring families to lay down their arms.

THE YOUNG JULIET (Suite II, No. 2). Juliet playfully resists the Nurse's efforts to help her dress for the ball (Act I, Scene 2).

MADRIGAL (Suite I, No. 3). Romeo and Juliet meet at the Capulets' ball (Act I, Scene 4), a gathering Romeo, Mercutio and Benvolio have "crashed" wearing masks; they are by turn playful and tender, till at last Juliet runs off.

MINUET (Suite I, No. 4). The arrival of the guests at the ball, Act I, Scene 3.

MASKS (Suite I, No. 5). Usually — and misleadingly — listed as "Masques," this number follows the preceding one in the ballet, accompanying the arrival of the three masked Montagues.

ROMEO AND JULIET (Suite I, No. 6). The Balcony Scene, from the end of Act I.

THE DEATH OF TYBALT (Suite I, No. 7). From the end of Act II, Scene 3: After Mercutio is killed in a duel by Tybalt, Romeo challenges the latter and kills him in a furious fight.

FRIAR LAURENCE (Suite II, No. 3). The first visit to the Friar's chapel, from the opening of Act II, Scene 2.

ROMEO AND JULIET BEFORE PARTING (Suite II, No. 5). The farewell pas de deux after the bridal night (Act III, Scene 1).

ROMEO AT THE TOMB OF JULIET (Suite II, No. 7). Having failed to receive Friar Laurence's message explaining the sleeping potion given to Juliet, Romeo enters the Capulet family crypt, kills Paris, whom he finds mourning at Juliet's bier, and then, after a final reminiscence of their short-lived happiness, takes poison and dies (Act IV, the Epilogue).

THE PHILADELPHIA ORCHESTRA

Riccardo Muti, *Music Director*
Eugene Ormandy, *Conductor Laureate*
William Smith, *Associate Conductor*

RICCARDO MUTI, *Conducting*
Gidon Kremer, *Violinist*

✶

Thursday Evening, April 28, 1983, at 8:30
Hill Auditorium, Ann Arbor, Michigan

✶

MENDELSSOHN
Overture, "Calm Sea and Prosperous Voyage," Op. 27

✶

SCHUMANN
Concerto in D minor for Violin and Orchestra
In Kräftigen, nicht zu schnellen tempo
Langsam
Lebhaft, doch nicht zu schnell
Gidon Kremer

✶

Intermission

✶

BRAHMS
*Symphony No. 2 in D major, Op. 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

(Commemorating the 150th anniversary of the composer's birth)

**CBS Masterworks Records.*

This concert by The Philadelphia Orchestra has been underwritten, in part, by the Bell Telephone Company of Michigan in association with the Bell System's "American Orchestras on Tour" program.

Fiftieth Concert of the 104th Season | *Ninetieth Annual May Festival*

PROGRAM NOTES

by Richard Freed

OVERTURE, "CALM SEA AND PROSPEROUS VOYAGE," OP. 27

Felix Mendelssohn

Born: February 3, 1809, in Hamburg
Died: November 4, 1847, in Leipzig

The euphonious English title of this work, inspired by Goethe's twin poems *Meeresstille* and *Glückliche Fahrt,* does not give an accurate indication of the programmatic burden. The title must strike anyone as a wish for, or description of, an untroubled sailing, but "Becalmed" is what is really meant here: the sea in question is not only free of storm but without wind at all. Since wind was the main source of nautical propulsion in the poet's time, the "calm" makes for anxiety rather than serenity, until at length a welcome breeze sends the voyagers on their way again. The two poems, short enough to be printed here in full, have been rendered in English as follows:

CALM SEA

Deep stillness presses upon the waters,
The sea lies motionless;
The captain sees with anxious eye
The polished plain surrounding him.
No wind from any direction!
A horrid, deathlike stillness!
Not a single wave plays
Upon the vast expanse.

PROSPEROUS VOYAGE

The mists are torn asunder,
The heavens are brightened,
And Aeolus loosens
The anxious ties.
Winds now blow gently,
The captain bestirs himself.
Make haste! Make haste!
The waves now are parted,
The distance comes nearer;
Already I can see land!

Beethoven set these verses for chorus and orchestra in 1815, and in the same year Schubert made a song of *Meeresstille* alone. Mendelssohn's concert overture, in which he allowed the form to be dictated entirely by that of Goethe's poem, was composed in 1828, when he was just 19 years old, and was introduced in Berlin on April 18 of that year. Donald Francis Tovey, in his famous *Essays in Musical Analysis,* mentioned similarities between Mendelssohn's treatment of the first part and Beethoven's in his choral piece, but added that "there is very little chance of building up the vocal setting of the Prosperous Voyage into more than an appendix to the Calm Sea. The opportunity is far greater for a purely instrumental piece; and accordingly, as soon as Mendelssohn has broken into the profundities of the calm by a faint breath of zephyr in the flute, all the conditions are ready for a first-rate piece of broadly impressionistic music."

The deliverance of the becalmed seafarers is heralded by a quickening of tempo (the captain *does* bestir himself), and the land-sighting is confirmed in a slow and majestic coda replete with beating drums and ringing trumpets. After this jubilation, the work ends softly, with three chords which Tovey cited as "a poetic surprise of a high order."

While this lovely and effective work is surely one of Mendelssohn's most original conceptions and for some time enjoyed great popularity, it has all but disappeared from concert programs in our century. Until this month, first in Philadelphia and now in Ann Arbor, the Philadelphia Orchestra's only previous performances of the work were given on October 29 and 30 and November 2, 1976, then as now under the direction of Riccardo Muti. Listeners unfamiliar with the overture, though, may recognize one of its prominent themes (the "faint breath of zephyr in the flute" which initiates the "Prosperous Voyage" section) as the one quoted by Elgar in the penultimate section of his *Enigma Variations* to represent a friend embarking on a long sea voyage.

CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA

Robert Schumann

Born: June 8, 1810, in Zwickau, Saxony
Died: July 29, 1856, at Endenich (near Bonn)

Schumann and Mendelssohn were not only contemporaries but colleagues, both devoted to the service of music other than their own. It was Mendelssohn who brought about a revival of interest in the works of Bach, and it was Schumann who discovered the score of Schubert's Great C major Symphony — which he gave to Mendelssohn for performance. They both had contact with Joseph Joachim when the distinguished violinist, composer, conductor, and pedagogue was beginning his career — a career in which such composers as Brahms and Dvořák were to write concertos for him. Mendelssohn did not write music for Joachim, but was the conductor when Joachim, at the age of 13, made his London debut in the Beethoven Violin Concerto; it was that performance that is generally credited with putting that great work at last into the general repertory. Schumann knew Joachim when the latter was in his twenties, and did write music for him. In 1853 Schumann, his pupil Albert Dietrich, and Johannes Brahms (who had been introduced to Schumann by Joachim) collaborated on the so-called "F-A-E" Sonata for violin and piano as a tribute to Joachim, and in the fall of the same year Schumann alone composed two works for violin and orchestra intended for Joachim. The single-movement Fantasy in C major, Op. 131, written early in September, was promptly performed at the end of the following month, but the full-scale concerto Schumann composed between September 27 and October 3 was not heard in Schumann's lifetime or Joachim's.

On October 7, 1853, four days after he completed the composition of the Concerto, Schumann sent the score to Joachim with a request for suggestions for improvement, and several changes were subsequently noted in Schumann's hand. Thoughts of introducing the work in Düsseldorf were abandoned, though, when Schumann stepped down as music director there later that fall, and within a few months his illness had advanced to a stage at which it required his confinement in the asylum in which he died a little more than two years later. In the decade or two following Schumann's death, Joachim was known to play the Concerto in private for friends with whom he discussed the score, but in his later years he not only stopped that practice but became reluctant even to talk about the work. In a letter to his biographer Andreas Moser, dated August 5, 1898, Joachim broke his silence on the subject for the last time:

"You ask me for information about a Violin Concerto by Schumann, the manuscript of which is in my possession. I cannot speak of it without emotion, as it is a product of the last half-year before my dear master and friend became insane. . .

"The fact that it has not been published must convince you that it cannot be ranked with his many other glorious creations. A new Violin Concerto by Schumann — with what rejoicing it would have been greeted by all my colleagues! And yet my conscientious anxiety for the reputation of the beloved composer kept me from allowing this work to be printed, despite the great clamor for it on the part of numerous publishers. It must be acknowledged that a certain mental lassitude, a semblance of true intellectual energy, shows how he tried to force matters. Certain parts (how could it be otherwise!) give evidence of the composer's deep feeling, but these contrast with the work as a whole in a way that is all the more distressing.

"The first movement (in an energetic but not fast tempo, D minor, 4/4 time) reveals an esthetic obstinacy, now taking a violent onward urge, now dragging defiantly. The first tutti goes over effectively into a second tender theme written in a pure and beautiful mood. Genuine Schumann! But this does not come to a spirited development, and reverts gradually to the faster tempo with bewildering passages which fail to achieve the desired brilliant climax of the solo part because of the unidiomatic writing for the violin. The second tutti repeats in F major the opening measures. In the following solo, which seems in the development almost too intimate for a violin concerto, there is sketched a beautiful organ point built up on the dominant of the principal key. This could produce a great effect, but falls short of it because of the position in which the violin part is written, and because the instrumentation does not lend sufficient support to the increasing intensity of the material.

"Profoundly characteristic and full of deep feeling is the opening of the second movement (it is headed "Slow"), and it leads to an expressive melody for the violin. Oh, that this blessed dreaming could have been held fast, glorious master! So warm, so tender, as ever before! But . . . this blossoming fantasy soon gives way to a morbid brooding. The flow of ideas drags along . . . and, as though the composer himself longed to get free of the drabness of these reflections, he pulls himself together and, with an accelerated tempo, goes over into the finale, a polonaise-like movement in 3/4 time (lively, but not fast). The principal theme is introduced in spirited manner, but becomes monotonous in the development and adopts a certain characteristic rigidity of rhythm. In this movement, too, there is no lack of interesting details, as, for instance, the graceful suggestions of the dreamy *Adagio,* contrasting beautifully with the pompous principal motif of the finale. But here, too, you do not realize a feeling of complete and cheerful enjoyment . . . Tiresome repetitions now follow, and the brilliantly

planned figuration forces unaccustomed and ineffective effort upon the solo violin.

"Now that I have . . . given you the information about the Concerto, you will understand why you have had to urge me so often. Not willingly does one let reflection rule where one is accustomed to love and revere wholeheartedly."

That, apparently, was Joachim's last word on the subject. When he died in 1907, the score was left to the Prussian State Library in Berlin with the proviso that it should not be published until 100 years after Schumann's death. The matter had by then already been largely forgotten, and hardly anyone even seemed to know where the score had been deposited.

As it turned out, the world did not have to wait till 1956 to hear the Concerto. Jelly d'Aranyi, the famous Hungarian violinist for whom Ravel wrote his *Tzigane*, was Joachim's grandniece and lived in his household during his final years. Early in 1937 she announced that she had been visited by the spirit of her great-uncle and that of Schumann himself, both urging her to retrieve the score and make the work known. (This was not the first appearance of the supernatural in the life of the Concerto. The beginning of the theme of the work's slow movement is identical with that of a melody Schumann set down in February 1854, when he said the spirits of Schubert and Mendelssohn had wakened him from his sleep to give it to him. After Schumann's death Brahms used that theme as the basis for a set of variations for piano duet, his Op. 23.) In any event, Miss d'Aranyi enlisted the aid of Wilhelm Strecker, then head of B. Schott's Söhne, the famous publishing house in Mains, who succeeded in persuading the Library to release the score for publication.

The first public performance of the Concerto was given by Georg Kulenkampff with the Berlin Philharmonic under Hans Schmidt-Isserstedt in a broadcast concert on November 26, 1937. Ten days later Yehudi Menuhin performed the work with piano accompaniment in Carnegie Hall, and on December 23 he gave the American orchestral première with Vladimir Golschmann and the Saint Louis Symphony Orchestra. Four weeks later, on January 21 and 22, 1938, the same soloist performed it with The Philadelphia Orchestra, Eugene Ormandy, conducting, the only performances of the Concerto by the Philadelphians until this month with Gidon Kremer, first in Philadelphia and now in Ann Arbor. Both Menuhin and Kulenkampff recorded the Concerto on 78s, and recently there has been a new wave of interest in the work, documented by new recordings, though the Concerto is still pretty much a stranger in the concert hall. The present performance, by one of today's outstanding violin virtuosi, should enable listeners to judge for themselves whether Joachim's initial judgment of the Concerto was too harsh, or whether he was justified in reversing that verdict 30 years after his death, as reported by his grandniece.

Orchestral parts for Schumann's Violin Concerto furnished by European-American Music, agent for Schott.

SYMPHONY NO. 2 IN D MAJOR, OP. 73

Johannes Brahms
Born: May 7, 1833, in Hamburg
Died: April 3, 1897, in Vienna

Brahms did not approach the idea of symphonic creation lightly, and certainly not hastily. As early as his 21st year, he made some starts in the direction of a symphony, but those early efforts were either abandoned or converted for use in his First Piano Concerto and other works. He was to a degree genuinely intimidated by the spectre of Beethoven, as indicated by his often-quoted remark on "how the likes of us feels to hear the tread of such a giant behind us," and he did not produce a completed symphony until 1876, when he was 43. Once the First was accomplished, though (and received with the greatest enthusiasm everywhere), Brahms was able to compose his Second Symphony quickly and confidently. He started work on it while completing the piano duet arrangement of the First, in the summer of 1877, and before the year ended it was not only completed but actually performed. The First had had a hard birth, and emerged rather defiantly triumphant; the Second flowed with cheerful spontaneity, and is the most lyrical and sunlit of all Brahms's symphonies. (Its character came as a surprise to the Viennese after the "monumental" style of its predecessor, as Brahms knew it would; during the rehearsal period he mischieviously appeared wearing a black armband, "in deference to the sorrowful nature of my latest child."

The radiant mood of the work is established at once by the three-note motif in the lower strings and the answering horncall which open the first movement. The second theme is one of Brahms's characteristic outpourings of warm, glowing contentment, related in both shape and spirit to the well-loved *Cradle Song* (Op. 49, No. 4) and the piano Waltz in A-flat (Op. 39, No. 15). The first theme is treated fugally in the development, and new motifs spun off by variations in the rhythm are hailed and dismissed by clipped utterances from the brass. The horns enjoy prominence throughout the movement, which ends, following a lovely horn solo in the coda, even more tenderly than it began.

The mood turns serious in the second movement, whose solemn first theme might have suggested to descriptive-minded listeners in the 1870s a scene of forest depths at twilight. With the second theme, a hymnic quality begins to pervade the music, whose solemnity assumes a tranquil, rather than sombre, character.

The pastoral element by now so apparent in the Symphony is emphasized by the solo oboe in the third movement, which is not a scherzo, but an intermezzo of great charm and intimacy. The orchestra is reduced for this movement, whose unexpectedly animated middle section *(Presto ma non assai)* never becomes really boisterous but serves, by way of contrast, to heighten the serenity of the *Allegretto* that wraps around it. At the première this movement had to be repeated for the enthusiastic audience.

Following the energetic but somewhat mysterious opening of the final movement, its first theme is restated in an exhilarating orchestral outburst and then, the way cleared by the good-naturedly snarling and crackling winds, the broad second theme makes its entrance, aglow in lambent sunset colors. Brahms builds to the invigorating coda with subtle ingatherings of strength; it is a paean of sheer exuberance, in which the finale's lyrical second theme is transformed into a blazing fanfare which ends the Symphony on a note of Dionysiac exultation virtually unparalleled among Brahms's works.

BRAHMS THE MODERNIST

by David Wright, Pianist and Music Critic

An admirer of Johannes Brahms, hoping to win some points with the master, once pointed out to him some resemblances between his Piano Sonata in C major, Op. 1, and Beethoven's *Hammerklavier* Sonata. Brahms replied, "Every jackass notices that!"

A conversation with Brahms could be hard going, and Brahms knew it as well as anyone. He used to invite friends to join him at his favorite Vienna cafe, The Red Hedgehog, and "have lunch with the two pricklies." No subject was more likely to provoke his legendary sarcasm than comparisons between him and Beethoven.

Brahms never asked to be the torch-bearer for classicism. Conservative critics like the redoubtable Eduard Hanslick needed a stick to beat Liszt and Wagner with, and Brahms came readily to hand. Who else, in the middle and late nineteenth century, was composing "absolute" music (that is, with no program attached) of the highest quality, in concise movements, using the instrumental forces for which Haydn and Beethoven wrote?

Small-bore Wagnerites enthusiastically joined the fray, calling Brahms's music "cold," "gray," and "totally played out." Wagner and Liszt themselves were more generous, the former reportedly marveling at "what can still be done with the old forms in the hands of one who knows how to deal with them"; Liszt commented, with typical insight, that in Brahms's Second Piano Concerto "thought and feeling move in noble harmony."

Now that the Romantic effusions of some of his contemporaries seem to have led to a dead end, it is that balance of "thought and feeling" that we prize in Brahms's music. Since he lacked Wagner's compulsion for self-explanation, it's up to us to clear away the deadwood of contemporary propaganda (from both friends and foes) and discover what a modern figure in music Brahms really was.

Arnold Schoenberg, the *Ur*-modernist, certainly thought so. In his essay "Brahms the Progressive," Schoenberg demonstrates that Brahms took a back seat to no one, not even Wagner, when it came to exploring the expressive possibilities of irregular phrases, unhitched rhythms, and indefinite tonality. If he favored cohesive forms from the past, Schoenberg says, it was because they gave his musical arguments greater clarity and force. In fact, Brahms owned and cherished an autograph copy of *Tannhäuser*, and his works contain many a Wagnerian movement: those mysterious shifting chords in the Andante of the Third Symphony, for example, or the First Symphony's *Meistersinger*-like finale. Even as "Brahmsian" a work as the robust Rhapsody for piano, Op. 79, No. 2, keeps us guessing for bars on end about what key it's in (the answer is G minor). Such are the modernisms in the music; a look at the composer's life reveals still more.

Brahms was born on May 7, 1833 in Hamburg, the son of a struggling doublebass player. The conflicting traits of his adult personality, the generosity lurking behind the crusty manner, are traceable to his early years. At home, with parents who scraped and sacrified to get him the best music teachers in town, he learned what love can accomplish; in Hamburg's waterfront taverns, where he bolstered the family income by playing barroom piano for drunken sailors and prostitutes, he learned how low the human species can sink.

Brahms's security blanket, from childhood on, was the music of earlier masters, from Schumann back through Beethoven and Bach to Schütz and the centuries beyond. (A staunch patriot and admirer of Bismarck, he rarely ventured far from the German tradition in his scholarship or outlook.) A strong identification with the past was then, paradoxically, a very modern trait for a composer. Thirty years before Debussy's edition of Chopin, Brahms was issuing scholarly editions of Schumann and Baroque masters. Fifty years before Bartók, he was collecting and arranging folksongs of his native country. A century before today's crop of composer-professors on campus, Brahms was debating on equal terms with leading musicologists on issues of text and performance in old music.

But as Beethoven said, "Art always demands something new from us." What is the "something new" that brings listeners back again and again to Brahms's works? In part, it's the very modesty of their goals; Brahms the agnostic reaches for no spiritual raptures, and Brahms the bourgeois tears no passion to tatters. Although his music is anything but simple, it seems to celebrate simple virtues: courage, equanimity, kindness, economy, conviviality, hard work.

Brahms's discontents seem very like ours. Outwardly, his life was one success after another — early and ever-growing professional recognition, plenty of money and friends, robust health. And yet his consistent artistic success was won at a terrible cost — the destruction by Brahms himself of every flawed, or even *possibly* flawed, work he produced. (At least four violin sonatas and a dozen string quartets are known to have met this fate before he allowed one to survive.) Avoiding intimacy poisoned his personal life as well; generous beyond measure with friends, relatives, and colleagues, Brahms hid his own needs behind a screen of rudeness, and lost even his closest friends for long periods when fear of a "scene" prevented him from clearing up misunderstandings. Many attractive opportunities for marriage or prestigious positions came his way, but he always found an excuse not to take them.

There are bright spots in this picture, of course. The simple joy of German folksong enlivens many of his melodies, whether in song or symphony. the ambience of Vienna, his adopted city, delightfully softens the old "prickly" in his *Liebeslieder* for two pianos and vocal quartet, his piano Waltzes, Op. 39, and many other works. The happy summers Brahms spent taking long walks and composing in the Swiss or Austrian countryside gave us such works as the Horn Trio, Op. 40, and the Second Symphony, full of the sparkle of fresh air and clear water. And while Brahms's love still burned bright for such beautiful singers as Agathe von Siebold and Hermine Spies, he composed some of the finest songs in the rich *Lieder* tradition.

And then there's the sheer satisfaction of mastery rampant. It's there even in the sprawling youthful piano sonatas, though not "every jackass" notices it. It's in the intellectually dazzling — and fun to listen to — sets of variations on themes by Handel, Paganini, and Haydn, in which Brahms does for the ancient science of transforming a theme what Einstein will do for physics. It's in the many chamber works, from sonatas to sextets, their familiar classical forms renewed by irrepressible polyphony and "variationing." It's in the *German Requiem*, never obscuring the simple message of love and comfort that made this Brahms's most beloved work during his lifetime, and ever since. It's in the four symphonies, the crown of his maturity, and especially the Fourth, shining through that dark work's most pessimistic moments. And it's in the last piano pieces, each one brief, concentrated, contrapuntal, endlessly mutable, a direct ancestor to the piano works of Schoenberg, Berg, Webern.

So perhaps it's time to lay to rest that old slogan about the "Three B's" — Bach, Beethoven, Brahms — along with the gushy Beethoven idolatry of the nineteenth century. Brahms's memory deserves better than that. The ember this sorrowful man was blowing on was not Beethoven's, but his own. A century and a half after his birth, the glow still warms us.

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THE PHILADELPHIA ORCHESTRA

Riccardo Muti, *Music Director*
Eugene Ormandy, *Conductor Laureate*
William Smith, *Associate Conductor*

THEO ALCANTARA, *Guest Conductor*

Carlos Montoya, *Guitarist*

The Festival Chorus
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Leif Bjaland, *Acting Conductor*

Mary Burgess, *Soprano* Rockwell Blake, *Tenor*

J. Patrick Raftery, *Baritone*

Battle Creek Boychoir
Charles Olegar, *Director*

✶

Friday Evening, April 29, 1983, at 8:30
Hill Auditorium, Ann Arbor, Michigan

✶

WAGNER
Overture to "Rienzi"

✶

MONTOYA
Suite Flamenca for Guitar and Orchestra
Minera
Aires del Puente
Generalife
Jaleo
Carlos Montoya

✶

Intermission

✶

ORFF
*Carmina Burana, Secular Songs for Chorus, Soli, and Orchestra
Prologue: Fortuna Imperatrix Mundi ("Fortune, Empress of the World")
Part I: Primo vere ("In Springtime")
Part II: In Taberna (A Sequence of Drinking Songs)
Part III: Cour d'amours ("The Court of Love")
Intermezzo: Blanziflor et Helena
Epilogue: O Fortuna (reprise)

Mary Burgess Rockwell Blake J. Patrick Raftery
The Festival Chorus Battle Creek Boychoir

**CBS Masterworks Records.*

This concert by The Philadelphia Orchestra has been underwritten, in part, by the Bell Telephone Company of Michigan in association with the Bell System's "American Orchestras on Tour" program.

PROGRAM NOTES
by Richard Freed

OVERTURE TO "RIENZI"
Richard Wagner
Born: May 22, 1813, in Leipzig
Died: February 13, 1883, in Venice

Cola Rienzi, der letzte der Tribunen ("Cola Rienzi, the Last of the Tribunes"), composed between 1838 and 1840, was the third of Wagner's completed operas, the second to be produced, and the first to earn him success. Though Weber's influence is still discernible, and Meyerbeer's too, it was in this work that Wagner's own voice began to be heard. By the time Wagner conducted the first performance of *Rienzi*, at the Dresden Court Theatre on October 20, 1842, he had already completed *The Flying Dutchman*, whose première in the same theatre some ten weeks later made him, literally overnight, a figure of major importance.

Wagner was so distressed by *Rienzi's* unprecedented length on the night of the première (it is in five acts, and more than twice as long as the *Dutchman*) that he returned to the theatre early the next morning prepared to make substantial cuts in his score, but the enthusiastic cast would not hear of it. The opera remained popular in Germany for several decades, but is rarely staged anywhere now. Except for an occasinal rendering of "Rienzi's Prayer" by a tenor appearing in an orchestral concert, and Birgit Nilsson's recording of one of Adriano's arias (Wagner still wrote arias in *Rienzi*), the work is remembered solely by its Overture, and few who are familiar with it have any notion of the plot or even the setting.

The opera is based on Bulwer-Lytton's novel of revolution in 14th-century Rome, which had already been adapted as a play by Mary Russell Mitford. The appeal of this story to Wagner is easily recognizable, for it involves not only a tragic hero victimized by his beneficiaries, but also the theme of "redemption through love" which figures so conspicuously in several of his later music dramas. In this story, Cola Rienzi is a popular hero, a young notary who is named Tribune after he has overthrown the oppressive nobles. He frustrates their first two attempts to restore themselves to power, but in their third try they succeed in deluding the people, and Rienzi is betrayed by his friend Adriano, despite Adriano's love for Rienzi's sister Irene. The fickle mob then turns on its former hero, stoning Rienzi, pursuing him to the Capitol and finally setting the building afire. At the end of the opera Adriano makes his redemptive gesture, dashing into the flaming Capitol to die with Rienzi and Irene.

The Overture is built on motifs from the opera. The swelling trumpet at the beginning is the herald's summons to the people; the Weberesque theme in the strings is from Rienzi's Prayer; the rumbustious, percussion-filled episode reflects the near-intoxication with which the crowd regards Rienzi as hero; punctuating the development of these materials is a fanfare (whose tune resembles the old round *Row, row, row your boat)* representing Rienzi's battle hymn. At the end the bacchanalian hero's music sweeps everything before it.

SUITE FLAMENCA

Carlos Montoya
Born: December 13, 1903 in Madrid
Now living in New York City

Carlos Montoya tells us that the *Suite Flamenca* evolved in his mind for more than 25 years. In 1942, while appearing with La Argentinita in concerts of the Rochester Philharmonic, he was heard during a pre-concert warm-up by José Iturbi (then conductor of that orchestra), who expressed the wish that they might work together to create "a real Flamenco suite." Some two decades later Montoya tried writing such a suite in collaboration with various composers, but none of those attempts proved successful. "My idea was not to learn a piece with a Flamenco flavor by a composer," he said, "but rather to transport pure Flamenco guitar into the midst of an orchestra and have [the musicians] join me in unadulterated Flamenco." He finally did find an effective collaborator, in the person of Julio Esteban, whom he had met in the 1930s and who subsequently became a member of the piano faculty of the Peabody Institute in Baltimore.

"Julio and I started from scratch," Montoya recalls, "and wrote the full suite in a relatively short time — and this was a *real* Flamenco piece. In the Suite, the orchestral parts always remain as written, but are never out of character with the impulsive spirit of Flamenco. There are passages in which I play along with the orchestra, and many in which I am free to improvise my own cadenzas and then bring the orchestra back in by means of cues to be found in pre-arranged chord phrases. For this reason, no two performances of the Suite will ever be exactly alike. This is Flamenco.

"The *Suite Flamenca* is based on four traditional Flamenco forms. The first movement, MINERA, is a lyrical *taranta*, one of the oldest songs of the Spanish Gypsies. AIRES DEL PUENTE, the second movement, is a *garrotín*, a gay and rhythmic Andalusian dance. This is followed by GENERALIFE, a *granaína*. As the name indicates, this is from Granada, the Generalife being part of the Alhambra; this is not a dance rhythm, but is much freer in form and is often sung. JALEO, the closing section of the Suite, is the *bulería por soleá*, a syncopated and rapid Gypsy dance. Until now, it was thought to be playable only by Spanish Gypsies."

CARMINA BURANA

Carl Orff
Born: July 10, 1895, in Munich
Died: March 29, 1982, in Munich

In 1925, when he was 30, Carl Orff helped to found a school in Munich with the purpose of promoting "rhythmical education." Rhythm was his central concern in teaching children (he began his famous *Schulwerk* in the same year), and it has been the focal element of his own music. His music owes a good deal of its particular color and flavor, also, to another activity which he began in 1925: it was in that year that he prepared the first of his three editions of Monteverdi's *Orfeo*, and he was subsequently to interest himself productively in other works of Monteverdi and his English contemporary William Byrd. Orff's first major work — the one with which he himself declared he began his "complete works," and was unquestionably the making of him as a composer — did not come along until his 42nd year; it was *Carmina Burana*, which reflects the emphases just cited, and was directly stimulated by his exposure to still earlier material.

The title *Carmina Burana* means simply "Songs of Beuren," *carmina* being the plural of the Latin carmen — song, or chant — and the second word identifying the geographical source of the material, a manuscript discovered in 1803 at the old monastery of Benediktbeuren in Upper Bavaria, where it had been preserved since the 13th century. It comprised dozens of songs notated over a period of a hundred years or more, originally sung by students passing through from various parts of Europe; some of the texts were in Latin, some in Middle-High German, some in Old French. The verses are earthy and unpretentious, some ribald, some erotic, some sardonic; the nearest phenomenon in English literature — in spirit, if not in form — might be the *Canterbury Tales* of Chaucer.

The *Carmina Burana* were published in 1847, and Orff came across the collection in 1935. He was enchanted, and set about at once to spread the enchantment in a style both uniquely his and curiously apposite to the spirit of the antique texts. With the help of the writer Michael Hofmann, Orff selected some two dozen of the most intriguing songs for treatment, then organized them into three large sections with a prologue and epilogue, styling the whole a "scenic cantata." The subtitle in his score reads *Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* ("Secular songs for solo singers and chorus with the accompaniment of instruments and magical tableaux" — *i.e.*, with miming and dancing). The score calls for solo soprano, tenor, and baritone, adult mixed chorus, children's chorus and a large orchestra (with four percussionists in addition to the timpanist).

The première, staged in Frankfurt on June 8, 1937, was a great success. Orff's imaginative use of voices and instruments, his simple and forceful melodic designs and, most of all, his extraordinary rhythms exerted a visceral impact that was as unprecedented in its sheer excitement as that of Stravinsky's *Rite of Spring* had been 24 years earlier, and yet was not controversial, as that work had been when new, but downright irresistible. (Some of the factors in its success were anticipated in another Stravinsky work, *Les Noces*, which also relies heavily on *ostinato* rhythms and strong, unelaborated themes without counterpoint.) In 1943 Orff produced a similar work, *Catulli Carmina*, based on poems of Catullus, and another, *Trionfo di Afrodite*, followed in 1953, at which time the three were brought together as a trilogy; *Carmina Burana* has continued to be favored separately, though, and is still staged with some frequency, though it is usually presented in concert form, as in the present performance.

Since Orff was especially intrigued by the representation of the Wheel of Fortune on the cover of the published texts, this was the image he chose for his prologue, a two-part apostrophe to *Fortuna Imperatrix Mundi* ("Fortune, Empress of the World"), sung by the full chorus with orchestra.

Part I celebrates the glories of spring, and is divided into two subsections. The first, *Primo vere* ("In Springtime"), comprises three songs welcoming the season; the second, *Um dem Anger* ("On the Green"), begins with a rumbustious Dance, the only piece without voices in the entire work, and continues with four increasingly lusty choral songs.

Part II, *In Taberna*, is a sequence of drinking songs for the two male soloists and male chorus. Most striking here are the plaint of a roasting swan (tenor, falsetto) and the song of the Abbot of Cucany, a parody of Gregorian chant for the baritone and chorus.

Part III, *Cour d'amours* ("The Court of Love"), is an intoxicating glorification of youth and pleasure, rewarding the solo soprano for her patience through the preceding sections with some stunning (and challenging) opportunities for display. If the rollicking and insinuating *Tempus est jocundum* (in which the baritone and the boys have the most fun) is the single most ingratiating portion of the score, the soprano's *Dulcissime*, which follows to conclude Part III, is surely the most brilliant.

Blanziflor et Helena follows Part III as a brief intermezzo, leading to a reprise of the opening *O Fortuna* as epilogue.

Fortuna Imperatrix Mundi
1. O Fortuna (Chorus)
2. Fortune plango vulnera (Chorus)

I Primo Vere
1. Veris leta facies (Chorus)
2. Omnia sol temperat (Baritone)
3. Ecce gratum (Chorus)

Uf Dem Anger
1. Tanz (Orchestra)
2. Floret silva (Chorus)
3. Chramer, gip die varwe mir (Soprano; Chorus)
4. Reie
   Swaz hie gat umbe (Chorus)
   Chume, chum geselle min (Chorus)
   Swaz hie gat unbe (Chorus)
5. Were diu werlt alle min (Chorus)

II In Taberna
1. Estuans interius (Baritone)
2. Olim Lacus colueram (Tenor; Male Chorus)
3. Ego sum abbas (Baritone; Male Chorus)
4. In taberna quando sumus (Male Chorus)

III Cours D'Amours
1. Amor volat undique (Soprano and Boychoir)
2. Dies, nox et omnia (Baritone)
3. Stetit puella (Soprano)
4. Circa mea pectora (Baritone; Male Chorus)
5. Si puer cum puellula (Male Chorus)
6. Veni, veni, venias (Double Chorus)
7. In trutina (Soprano)
8. Tempus est jocundum (Soprano, Baritone; Boychoir)
9. Dulcissime (Soprano)

Blanziflor et Helena
1. Ave formosissima (Chorus)

Fortuna Imperatrix Mundi
1. O Fortuna (Chorus)

The Festival Chorus of the University Choral Union

Donald Bryant, Director
Leif Bjaland, Acting Conductor
William Robertson, Assistant Conductor
Nancy Hodge, Accompanist *Stephen Bates, Manager*

First Sopranos
Leann Beird
Letitia Byrd
Susan Campbell
Phyllis Denner
Kathryn Elliott
Julie Grinstead
Nanette Hagen
Kathryn Hubbs
Sylvia Jenkins
Carolyn Leyh
Doris Luecke
Loretta Meissner
Teta Moehs
Suzanne Schluederberg
Alice Schneider
Marie Schneider
Luann Walker
Margie Warrick
Deborah Woo
Marilee Woodworth

Second Sopranos
Christine Arnison
Kathryn Berry
Jessica Briefer
Barbara Carron
Ellen Ferguson
Ann Kuelbs
Judith Lehmann
Kim Mackenzie
Linda Mickelson
Cheryl Murphy
Robina Quale
Virginia Reese
Carolyn Richards
Marcy Stalvey
Carolyn Thompson
Tracy Thorne
Patricia Tompkins
Barbara Wallgren
Rachelle Warren
Christine Wendt
Joanne Westman
Kathleen Young

First Altos
Yvonne Allen
Martha Ause
Kathlyn Boyer
Ella Brown
Marion Brown
Lael Cappaert
Jari Carver
Alison Cohen
Ellen Collarini
Cheryl Cox
Mary Crichton
Carolyn Ehrlich
Marilyn Finkbeiner
Wilma Gillis
Nancy Houk
Gretchen Jackson
Marta Johnson
Olga Johnson
Nancy Karp
Geraldine Koupal
Judith Levey
Frances Lyman
Tamber McPike
Lois Nelson
Erica Perl
Jo Ann Poske
Debora Slee
Laura Smith
Helen Thornton
Mary Warren
Charlotte Wolfe
Bobbie Wooding

Second Altos
Anne Abbrecht
Marjorie Baird
Eleanor Beam
Carol Carpenter
Susannah Elkin
Andrea Foote
Ria Geurts
Mary Haab
Dana Hull
Carol Hurwitz
Elsie Lovelace
Cheryl Melby
Margot Moore
Mary Price
Mary Quade
Margaret Sharemet
Carol Spencer
Kathryn Stebbins
Marian Vassar
Alice Warsinski

First Tenors
William Bronson
Hugh Brown
Charles Cowley
Timothy Dombrowski
Joseph Kubis
Paul Lowry
Robert MacGregor
Stephen Vann
Helen Welford

Second Tenors
Barry Barretta
Brian Buggy
Albert Girod
Jon Grant
Donald Haworth
Ted Hefley
Jay Klein
Andrew Pries
James Priore
Carl Smith
Christopher White
Dennis Zaenger

First Basses
Thomas Berry
John Brueger
Thomas Cox
John Dunkelberger
William Hale
Weng Hee Ho
William Ling
Lawrence Lohr
Charles Lovelace
Bradley Pritts
James Schneider
Thomas Wang
Steven White
Donald Williams

Second Basses
Marion Beam
Douglas Bond
Howard Bond
Harry Bowen
Glenn Davis
Bruce Dicey
Alec Ferguson
Paul Kaczmarek
Charles Lehmann
William Liefert
Robert Strozier
Terril Tompkins
John VanBolt
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Charles Olegar, Director

Marc Anderson
Jon Casterline
John DeGarmo
James Frohardt
Todd Herrick
Douglas Horstmanschof
Michael Horstmanschof
Han Soo Kim
Derek Malone
Jeffrey McConihay
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Saturday Evening, April 30, 1983, at 8:30
Hill Auditorium, Ann Arbor, Michigan

✶

VERDI
Overture, "I Vespri Siciliani"

✶

SCHUMANN
*Symphony No. 4 in D minor, Op. 120
Ziemlich langsam, lebhaft
Romanze: ziemlich langsam
Scherzo: lebhaft
Finale: lebhaft

✶

Intermission

✶

SCHUBERT
*Symphony No. 9 in C major ("The Great")
Andante, allegro ma non troppo
Andante con moto
Scherzo: allegro vivace
Finale: allegro vivace

**RCA Red Seal, CBS Masterworks Records.*

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Fifty-second Concert of the 104th Season — *Ninetieth Annual May Festival*

PROGRAM NOTES
by Richard Freed

OVERTURE TO "I VESPRI SICILIANI"
Giuseppe Verdi
Born: October 10, 1813, in Le Roncole, Italy
Died: January 27, 1901, in Milan

I Vespri Siciliani ("The Sicilian Vespers"), commissioned for the Paris Exhibition of 1855, was the 19th of Verdi's operas, the first one he wrote to a French libretto (by Eugène Scribe and Charles Duveyrier), and his first to have its première at the Paris Opera (June 13, 1855). The story of a patriotic uprising against the French occupation forces in 13th-century Sicily, though it didn't disturb the French audiences some five centuries after the event, was not approved for presentation in Italy at that time, and Verdi's music, adapted to an entirely different libretto by E. Caimi, was presented at La Scala under the title *Giovanna di Guzman* on February 4, 1856. Five years later, with Italian independence at last a reality, the original libretto was translated into Italian, and since then the opera has been best known in this version, as *I Vespri Siciliani.*

The qualifying comment, of course, is that the opera itself is not at all well-known. It is generally adjudged one of Verdi's weaker efforts and, with the exception of the noble bass aria *"O tu, Palermo,"* it is remembered only for its Overture, of which Francis Toye, Verdi's first English biographer, wrote: "Undoubtedly the best thing about the opera is the overture, perhaps the most successful written by the composer, which is both vigorous and ingenious." Fiery and lyrical themes, all of them typical of Verdi at his most dramatically expressive, alternate in such a way as to constitute a most effective little tone poem embodying the essence of the drama.

SYMPHONY NO. 4 IN D MINOR, OP. 120
Robert Schumann
Born: June 8, 1810, in Zwickau, Saxony
Died: July 29, 1856, at Endenich (near Bonn)

Schumann characteristically concentrated on a single medium at a time in his creative efforts. In 1840 he produced an astounding quantity of songs, including the *Dichterliebe* and both of the *Liederkreis* cycles; 1842 was a chamber music year, in which he composed his three string quartets, the Piano Quintet and the Piano Quartet; 1841 was a year for symphonies. Schumann composed three major symphonic works that year, in addition to the "Concert Fantasy" which eventually became the first movement of his Piano Concerto. At the end of January he wrote his First Symphony, in B-flat, which he labeled the *Spring* Symphony; when spring actually came, he composed the *Overture, Scherzo and Finale,* which he at one time considered calling a "Symphonette," and in September he produced this Symphony in D minor, which was then his Second.

Less than a week was required for Schumann to compose this Symphony, and not much longer to orchestrate it. When Ferdinand David conducted the première in Leipzig, on December 6, 1841, the work was billed as "Symphony No. 2." Schumann was not entirely pleased with it, and withheld it from publication for more than a decade, during

which time he published his C major Symphony of 1846 as No. 2 and the *Rhenish* Symphony of 1850 as No. 3. When he undertook his revision of the D minor in December 1851, he considered retitling it "Symphonic Fantasia," but it became instead his Symphony No. 4, and in accordance with the new chronology it was given the opus number 120. Schumann conducted the revised version in Düsseldorf and elsewhere in 1853.

The revisions, in both form and orchestration, were extensive. A part for guitar in the original version of the slow movement was eliminated and several orchestral parts were doubled, accounting for the "thickened texture" that distressed many of Schumann's admirers. (One of them, Johannes Brahms, was so insistent on the superiority of the original version that he had it published in the 1880s, over the protest of Schumann's widow.) In addition to modifying certain tempo markings and tightening the structure of the individual movements, Schumann also decreed in his revision that the four movements be played without pause (hence the notion of calling the work a Fantasia). The "cyclic" reappearance of themes, or fragments of themes, throughout the sequence is a further unifying factor.

The first movement opens with an atmospheric introduction during which thematic elements gradually take shape. The *Allegro* (*"Lebhaft,"* in Schumann's German marking) begins with a vigorous statement of the theme which is to be the "motto" throughout the Symphony. The movement's course is a journey from darkness into light, ending in an exultant blaze of D major which might be said to foreshadow the finale of Brahms's symphony in that key.

The *Romanze,* brief and exquisitely fashioned, has a more direct connection with Brahms, who based the third movement of his own Third Symphony on this movement's main theme, as a memorial gesture nearly 30 years after Schumann's death.

One of Schumann's finest symphonic movements is the Scherzo, whose theme is basically an elaboration of the "motto" motif, but is also strikingly similar to that of the corresponding movement — a *Menuetto* — of the Symphony No. 1 in F minor of Johann Wenzel Kalliwoda (1801-1866). Schumann knew Kalliwoda, and both he and Clara performed as soloists with the orchestra Kalliwoda conducted in Munich; he must have known the Symphony in F minor, too, which was composed in 1826 and was one of Kalliwoda's most popular works. In any event, while the similarity of themes is striking enough to be mentioned, the one is not an exact duplicate of the other, and the relationship of Schumann's Scherzo theme to the "motto" of the D minor Symphony is no less apparent. By way of pronounced contrast, this conspicuously energetic Scherzo is provided with an extremely gentle Trio, in B-flat.

The final movement, like the first, has a slow introduction, but in this case it serves more as a bridge passage from the quiet conclusion of the Scherzo to the rumbustious finale proper, which commences with a dramatic proclamation of the "motto" theme and cites other material from the preceding movements along the way. A bustling orchestral buildup leads to a lusty fanfare theme from the horns, and a robust *Ländler*-like motif, unhinted-at before, is introduced by the cellos during a brief respite before the final onrush to the exuberant conclusion.

SYMPHONY NO. 9 IN C MAJOR

Franz Schubert

Born: January 31, 1797, in Lichtenthal (now part of Vienna)
Died: November 19, 1828, in Vienna

The last of Schubert's symphonies has always been called "the Great C major," and this reference is frequently assumed to be a gesture of respect, as well it might be; indeed, in announcements of concerts and labeling of recordings the word "Great" is hung on as a sobriquet in the manner of "Pastoral" or "Rhenish." The term in this case did not originally represent a value judgment, however, but was simply a way of saying "Big," in distinguishing this work from Schubert's "Little C major" Symphony, his Sixth. It was helpful to be able to refer to the "Big C major," particularly because of uncertainties regarding the number to be affixed to the work.

For some time the "Great C major" was catalogued as No. 7, though it was always assumed to have been composed later than the "Unfinished" Symphony, which is known as No. 8; on occasion it has even been listed as No. 10. In the latter case the two gaps left open in the cycle were for a Symphony in E major — chronologically but unofficially No. 7 — which Schubert sketched in full in 1821 but never got round to scoring, and for another Symphony in C major which he was thought to have composed at Gmünden and Gastein in 1825 or 1826. The Symphony in E major, which has retained its position in the numerical cycle without ever having been officially awarded the number, was first brought to light in 1883, when John Francis Barnett published his arrangement of the score for piano duet; some 50 years later an effective orchestration was produced by the conductor Felix Weingartner. The so-called "Gastein Symphony" has never been found; Joseph Joachim advanced the theory that the Grand Duo in C major for piano, four hands, Op. 140 (D. 813), was actually Schubert's reduction of an orchestral score, and he orchestrated the Duo himself as a "restoration" of the lost symphony.

In our own time it has been suggested that the mysterious "Gastein Symphony" might be none other than the "Great C major" itself, which was long believed to have been completed in March 1828, but which might not have been that late, after all. John Reed, in his book *Schubert: The Final Years,* published in 1972, makes a persuasive case for 1826 as the actual year of this work's completion. This question may never be settled, but there is by now virtually universal agreement on "9" as the proper number for this work, and on its position as the capstone of Schubert's activity as a symphonist.

Together with another Ninth, that of Beethoven, this Ninth of Schubert is one of the most revered of all symphonies, and among musicians themselves it may well be the most beloved of all, occupying a position in the orchestral literature akin to that of Schubert's String Quintet in the same key, completed only weeks before his death, in the realm of chamber music. Schubert never heard either of these masterworks performed, and it seems more than a little ironic that it was the initial resistance on the part of orchestral players that delayed the entry of this Symphony into the repertory.

The prestigious Society of Friends of Music in Vienna, it appears, had scheduled this Symphony for performance in 1828, but rejected it as being too difficult to perform. (It has never been conclusively established that this was indeed the Schubert symphony in question, but it is more than probable.) On that occasion the "Little C major" was substituted, and thus became the only Schubert symphony given a concert performance during the composer's lifetime. It was not until ten years after Schubert's death that the score of the "Great C major" was discovered by Robert Schumann and sent by him to Felix Mendelssohn, who conducted the première performance in Leipzig on March 21, 1839. A few years later, when Mendelssohn put the work into rehearsal for one of his London concerts (for the same Philharmonic Society that had commissioned Beethoven's unprecedented Ninth), the orchestra members so derided portions of the finale that he was forced to withdraw it.

François-Antoine Habeneck, who successfully completed the first "integral" performance of all of Beethoven's symphonies in Paris as early as 1831, tried to introduce the Schubert Ninth in that city a decade or so later, and was confronted by an orchestral rebellion of the sort Mendelssohn had faced in London. In the 1840s the newness of Schubert's masterwork was still intimidating. Significantly, in reporting on his discovery of the score among Schubert's effects, Schumann not only noted the work's "heavenly length," but remarked that "it leads us into regions which — to our best recollections — we had never before explored."

The opening phrase of the introductory *Andante,* given out by the two horns, is majestic and broad, defining the vast scale to which the entire work is drawn. What follows in this expansive introduction and in the movement proper *(Allegro ma non troppo)* reveals some of the more obvious aspects of Schubert's legacy to both Brahms and Bruckner. Brahmsian before the fact is the characteristic texture of the strings' first entrance and the distinctive colors achieved with the winds. Bruckner's style is foretold in the noble simplicity of the opening theme (suggesting massiveness without *being* massive), in the development of most of the movement's materials from the second of the three-note phrases in that theme, and in the elaborate coda which culminates in a glorification of the opening material.

The slow movement, characterized by Donald Francis Tovey as a "heart-breaking show of spirit in adversity," is the sort of music only Schubert could have written: the combination here of lyricism, stark drama, and an intensity made all the more poignant by the obvious effort toward restraint is something uniquely his. This is music from the same grim and pathetic, yet proud world as the song-cycle *Die Winterreise* (completed in 1827). Its key, A minor, as we might recall from the famous Op. 29 String Quartet, had a personal poignancy for Schubert similar to that

of G minor for Mozart. The second theme in F major is broad and consolatory, one of the most expansive such gestures in any of Schubert's instrumental works. Schubert builds on these materials to achieve a climax as emotionally explicit as those to come decades later from Tchaikovsky, and in fact caps it in the same way Tchaikovsky did in both his Fourth and Fifth symphonies (and Strauss did in his *Don Juan*, composed in 1888, the same year as Tchaikovsky's Fifth): a sudden "shattering silence," an unexpected void following upon an unrestraintedly violent outcry. Here is unabashedly "confessional" music, at least a few years before Berlioz's *Symphonie fantastique* and a full half-century before Tchaikovsky began his "autobiographical" symphonies.

In his first five symphonies, all produced by the time he was 19, Schubert called his third movements minuets, though most of them strike us as scherzos. His first declared symphonic scherzo, in the Sixth Symphony (1818), was clearly modeled after the one in Beethoven's Seventh; the one in the Ninth admits of no models other than those Schubert himself provided in his chamber music and piano sonatas. It is a rough peasant dance given Olympian proportions, and its trio is a similarly idealized *Ländler*.

Quite uncharacteristically, Schubert took the trouble to go over the first three movements and make emendations here and there, but the phenomenal spontaneity of the finale is in no way misleading: it was written at a furious pace (Lawrence Gilman's marvelous phrase was "a sacred fury of inspiration"), and not a note was changed. Along the course of this inexhaustible and truly climactic movement one may hear a fleeting echo — perhaps intentional on Schubert's part, perhaps not — of the theme of the final chorus of Beethoven's Ninth Symphony; it does not seem at all inappropriate, but it appears as a mere flicker in the wholly Schubertian blaze.

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- English Chamber Orchestra with Gidon Kremer, *Violinist* ... Thurs. Oct. 27
- Los Angeles Chamber Orchestra, Gaechinger Kantorei of Stuttgart, and soloists; Helmuth Rilling, *Conductor* ... Tues. Nov. 1
- Warsaw Philharmonic, with Misha Dichter, *Pianist* ... Thurs. Nov. 10
- Mstislav Rostropovich, *Cellist* ... Wed. Nov. 16
- Leontyne Price, *Soprano* ... Sat. Feb. 4
- Vienna Philharmonic/Leonard Bernstein ... Wed. Feb. 15
- Orchestre National de France/Lorin Maazel ... Thurs. Mar. 8
- Czech Philharmonic Orchestra ... Sun. Mar. 25
- Yo-Yo Ma, *Cellist* ... Wed. Apr. 4

Choice Series

- Ballet Nacional Español ... Wed. Sept. 28
- Western Opera Theater, *Madama Butterfly* ... Fri. & Sat. Oct. 7 & 8
- New World Ballet of Caracas ... Wed. Oct. 26
- Soviet Emigré Orchestra/Lazar Gosman ... Wed. Nov. 2
- Pittsburgh Ballet, Tchaikovsky's *Nutcracker* ... Fri.-Sun. Dec. 16-18
- Welsh National Opera Chorus ... Mon. Jan 16
- Paul Taylor Dance Company ... Fri.-Sun. Jan. 27-29
- Oakland Ballet ... Mon.-Wed. Mar. 5-7

Chamber Arts Series

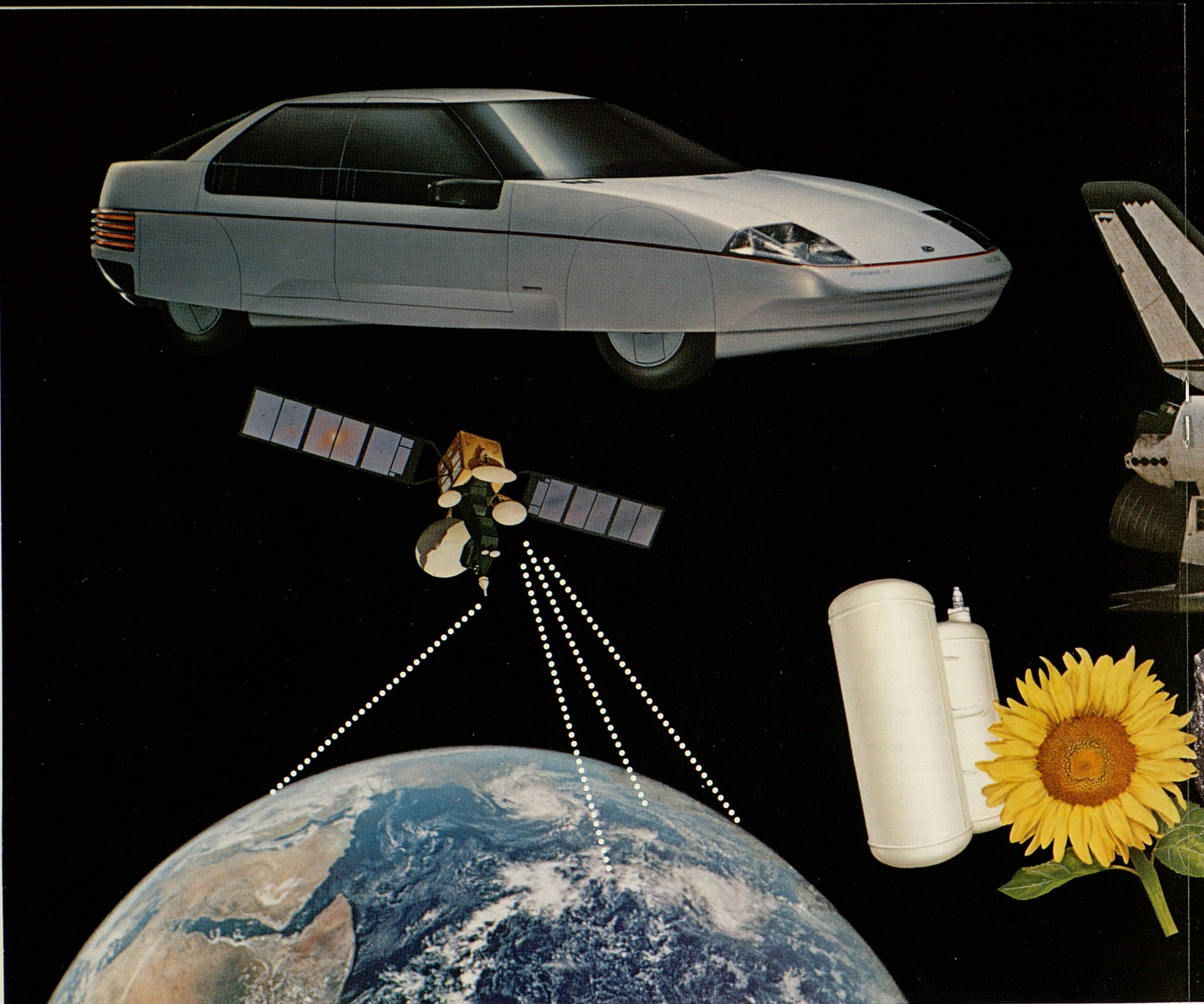
- Musica Antiqua of Cologne ... Tues. Oct. 11
- Beaux Arts Trio ... Sun. Oct. 23
- New World String Quartet ... Sun. Nov. 6
- Franz Liszt Chamber Orchestra (Budapest) ... Sun. Nov. 20
- Richard Stoltzman, *Clarinet*, and William Douglas, *Bassoon/Piano* ... Thurs. Jan. 12
- Takács String Quartet (Hungary) ... Tues. Feb. 28
- Northwood Orchestra/Don Jaeger ... Thurs. Mar. 29
- Orpheus Chamber Ensemble ... Fri. Apr. 13

Debut & Encore Recital Series

- James Tocco, *Pianist* ... Wed. Oct. 19
- Hermann Baumann, *French horn* ... Fri. Nov. 18
- Cecile Licad, *Pianist* ... Sat. Jan. 14
- Peter Zazofsky, *Violinist* ... Sun. Mar. 4

- Handel's *Messiah* ... Fri.-Sun. Dec. 2-4
- Ninety-first Annual May Festival ... Wed.-Sat. Apr. 25-28

New Brochure available — free upon request



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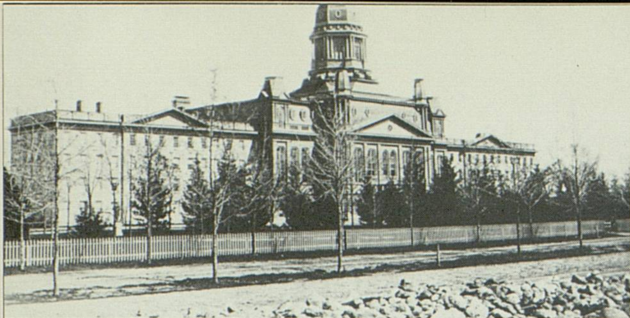


University Hall

UNIVERSITY

MUSICAL SOCIETY

Important Announcement.

CHORAL UNION

MAY FESTIVAL

MAY 18th and 19th, '94

University Hall, Ann Arbor.

THE BOSTON FESTIVAL ORCHESTRA

EMMA JUCH and ROSE STEWART, Sopranos.
GERTRUDE MAY STEIN, Contralto.
EDWARD C. TOWNE, Tenor.
MAX HEINRICH, Baritone.
ARTHUR FRIEDHEIM, Pianist.
FRITZ GIESE, Violincellist.
FELIX WINTERNITZ, Violinist,
And the CHORAL UNION, 280 Voices; Conductors, EMIL MOLLENHAUER and A. A. STANLEY.

Symphony Concert, 8 p. m., May 18th.
Orchestral Matinee, 2:30 p. m., May 19th.
"Manzoni Requiem," Verdi, 7:30 p. m."

—Chorus Orchestra, and Soloists.—

The Soloists for the Requiem will be MISS JUCH, MISS STEIN, and MESSRS TOWNE and MAX HEINRICH.

The high character of the attraction offered (the soloists alone representing an aggregate expense of nearly $2,000) renders the following prices necessary:

$2.50 for the Series of Festival Concerts.
$1.00 for Single Admissions.

In view of the support accorded the Choral Union Series in the past, the University Musical Society has decided that all persons buying tickets before the Max Heinrich Concert, February 16, may secure them (including that concert) at the usual price, $2.00.

Such Tickets Will Not be Sold After That Date.

Orders for tickets by mail (containing price of Tickets) addressed to A. H. Hopkins, Secretary, U. of M. Library, will receive prompt attention.

Tickets on sale at Calkins' Drug Store, Ann Arbor Organ Co.'s Store, Moore & Wetmore's, Office of the School of Music, Ann Arbor, and Normal Conservatory, Ypsilanti.

COURIER PRINT.

It was in 1888, almost ten years after the University Musical Society's first concert in 1879, that Albert A. Stanley came to Ann Arbor from Rhode Island to head matters musical at the University of Michigan. With a background as organist and with four years of professional music training at the Leipzig Conservatory of Music behind him, Stanley plunged into his duties with gusto. He reorganized the Choral Union, opened a reorganized School of Music in 1892, and in 1893 spearheaded the building of a new music school on Maynard Street which remained in use for that purpose for the next 70 years.

Beginning in 1890, the Boston Symphony Orchestra came to Ann Arbor each spring for a concert in the Choral Union Series, but in the spring of 1894 it was suddenly unavailable. What to do? "Dad" Stanley, as he was now affectionately called, took a look at another Boston ensemble, the 50-piece Boston Festival Orchestra (no connection with the other one) under Emil Mollenhauer. To make the orchestra's trip to Ann Arbor worthwhile, "Dad" hit upon the idea of using the Boston Festival Orchestra for three concerts and calling it the "First Annual Ann Arbor May Festival." The highlight of the weekend would be Verdi's "Requiem," a major work for full chorus, orchestra, and soloists, performed here only twenty years after Verdi himself conducted its première in Milan, Italy. And so, on that Saturday night, May 19, 1894, began the tradition of the chorus' participation in successive Festivals. This first Festival took place in the second floor auditorium of University Hall, a building in the center of the University campus (behind the present Angell Hall), which was dedicated in 1873 and razed in 1950.

1894: The Choral Union and Boston Festival Orchestra rehearse the Verdi "Requiem" in University Hall's auditorium (above), for their performance in the first May Festival (right).

FIFTH SERIES. FIFTH CONCERT. (COMPLETE SERIES, NO. XXVIII.)

I. MAY FESTIVAL I.

UNIVERSITY HALL, FRIDAY EVENING, MAY 18th, 8:00 P. M.

SYMPHONY CONCERT.

PROGRAMME.

SOLOISTS.

MISS ROSE STEWART, Soprano.
MISS GERTRUDE MAY STEIN, Contralto.
MR. E. C. TOWNE, Tenor.
MR. ARTHUR FRIEDHEIM, Pianist.
MR. MAX HEINRICH, Baritone.

1. OVERTURE, "Lenore No. 3." *Beethoven.*
ORCHESTRA.
2. TENOR ARIA. "O Paradise" (L'Africain). *Meyerbeer.*
E. C. TOWNE.
3. CONCERTO. No. 1 in E flat. *Liszt.*
MR. FRIEDHEIM.
4. BIRD SONG. From L'Allegro Il Pensieroso. *Handel.*
MISS STEWART.
Flute Obligato, by MR. C. K. NORTH.
5. ARIA from "Rienzi." (Adriano,) *Wagner.*
MISS STEIN.
6. WOTAN'S FAREWELL AND FIRE CHARM. *Wagner.*
MR. HEINRICH.
7. SYMPHONY, Op. 56. *Mendelssohn.*
Introduction and Allegro agitato.
Scherzo assai vivace.
Adagio cantabile.
Allegro guerriero and

Albert A. Stanley

SATURDAY AFTERNOON, MAY 19, 1894.

SECOND CONCERT.

1. OVERTURE. "Mignon." *Thomas*
ORCHESTRA.
2. 'CELLO SOLO. "O Cara Memoria." *Servais.*
MR. GIESE.
3. ADAGIO AND GAVOTTE. From Suite. *Bach.*
STRING ORCHESTRA.
4. ARIA. "Una Voci" (Il Barbiere). *Rossini.*
MISS STEWART.
5. ORCHESTRAL SUITE. Op. 42. *MacDowell.*
a. In a Haunted Forest. *c.* Shepherdess' Song.
b. Summer Idylle. *d.* Forest Spirits.
ORCHESTRA.
6. PIANO CONCERTO in F minor. *Henselt.*
MR. FRIEDHEIM.
7. INTERMEZZO. From Ballet of "Naila." *Delibes.*
ORCHESTRA.
8. CONCERTINO. *Ernst.*
MR. WINTERNITZ.
9. OVERTURE. "Carnival Romain." *Berlioz.*
ORCHESTRA.

SATURDAY

THIRD CONCERT.

"MANZONI" REQUIEM. *Verdi.*

SOLOISTS.

EMMA JUCH, E. C. TOWNE,
GERTRUDE MAY STEIN, MAX HEINRICH,
CHORAL UNION AND ORCHESTRA.

FESTIVAL FORCES.

SOPRANOS.—Miss Emma Juch. Miss Rose Stewart.
CONTRALTO.—Miss Gertrude May Stein.
TENOR.—Mr. E. C. Towne.
BARITONE.—Mr. Max Heinrich.
PIANIST.—Mr. Arthur Friedheim.
HARP.—Mr. V. V. Rogers.
VIOLIN.—Mr. Felix Winternitz.
CELLO.—Mr. Fritz Giese.
Boston Festival Orchestra. 50 pieces. Emil Mollenhauer and Albert A. Stanley, Conductors.

Scheme of Performances.

Friday, May 18.—Evening, Symphony Concert.
Saturday, May 19.—Afternoon, Orchestral Matinee. Evening, "Manzoni" Requiem. *Verdi.*

Ypsilanti May 10 '94

Musical Festival.

The May Musical Festival to be given by the Grand Chorus of the University Musical Society of the University of Michigan, at Ann Arbor, on May 18th and 19th, will be one of the greatest musical events in the history of the state. The Choral Union Series given each year is recognized as one of the most important concert series in the West. This Festival may be but the beginning of a series of such events, and is thus of more than ordinary interest. University Hall seats 3500 and as Ann Arbor is at its best at this time of the year this occasion offers a fine opportunity for enjoying a magnificent series of concerts and visiting the University. There will be an informal reception in the new Waterman Gymnasium after the concert Friday evening, to which all are invited. In order that the importance of this Festival may be thoroughly apprehended we give a list of the artists and organizations taking part in the concerts: Sopranos, Miss Emma Juch, Miss Rose Stewart; contralto, Miss Gertrude May Stein; tenor, Mr. E. C. Towne; baritone, Mr. Max Heinrich; pianist, Mr. Arthur Friedheim; harp, Mr. V. V. Rogers; violin, Mr. Felix Winternitz; cello, Mr. Fritz Giese; Choral Union, 280 voices; Boston Festival Orchestra, 50 pieces, Emil Mollenhauer and Albert A. Stanley, conductors.

Concerts, Friday evening at 8, Saturday afternoon at 2:30, Saturday evening at 7:30. Season tickets, admitting to all performances, three concerts, $2.50, single tickets, $1.00. Season tickets on sale. All orders for tickets by mail, express or telegraph, will receive prompt attention if addressed to A. A. Stanley, Ann Arbor, Mich. Arrangements will be made to run excursion trains to this city during the Festival as follows: The Railway Association of Michigan through the Secretary and Treasurer, D. Edwards, agrees that tickets will be sold May 17th, 18th and 19th at one and one-third fare for the round trip, and made good to return May 20th, from points not to exceed 50 miles from Ann Arbor. Parties formed in localities outside of this limit can doubtless make satisfactory arrangements on application to the railroad agents. The committee on accommodation will have a list of rooms which can be secured for the Festival dates at low rates. The headquarters of this committee is located at the School of Music, Maynard st. Address the Secretary, Mr. Ross Spence, University School of Music, Ann Arbor Michigan.

An early children's chorus assembles in front of the School of Music building on Maynard Street.

A new era began for the Choral Union and the Musical Society in 1913. That year saw the completion of the magnificent new Hill Auditorium, made possible by a $200,000 bequest from Arthur Hill, a former regent from Saginaw, and designed by Albert Kahn. The 20th Annual May Festival took place on Hill Auditorium's much larger stage, and ushered in the years of the Festival Youth Chorus. Many in our audiences today have fond memories of singing in this chorus, a group of 400 singers selected each year from the Ann Arbor Public Schools. The Youth Chorus remained a part of the May Festival for the next 45 years, with Juva Higbee and Marguerite Hood two of its best-remembered conductors.

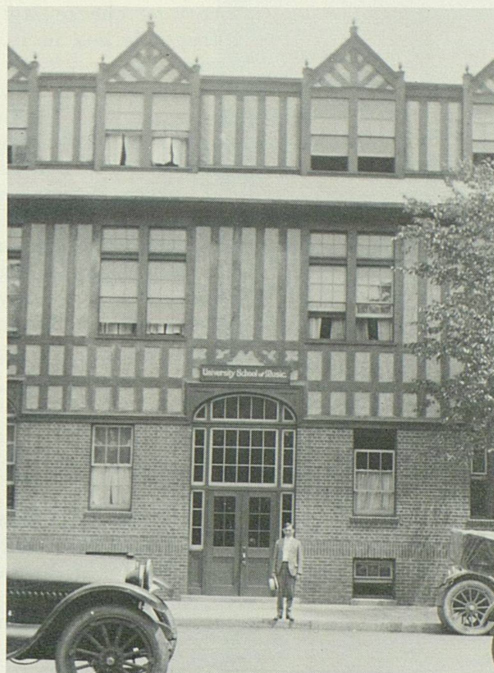
1913: The first May Festival in Hill Auditorium. Youth Chorus members are photographed with soloist Ernestine Schumann-Heink (in center).

c.1920: Charles Sink (far left) stands next to Frederick Stock, with "Dad" Stanley (right) in front of Hill Auditorium.

Dad Stanley had used his enthusiasm and vision to turn seeming misfortune into great success. As everyone now knows, the 1894 Festival has stretched into 90 — weathering two major wars and various economic depressions. The Boston Festival Orchestra became the first "orchestra-in-residence," traveling annually to Ann Arbor with its conductor Emil Mollenhauer for eleven years. 1905 to 1935 were the years of the Chicago Symphony Orchestra under Frederick Stock. In 1936 The Philadephia Orchestra under Leopold Stokowski (his last season in Philadelphia) began its long Festival tenure in Ann Arbor, with Eugene Ormandy coming in 1937 as the Orchestra's new conductor.

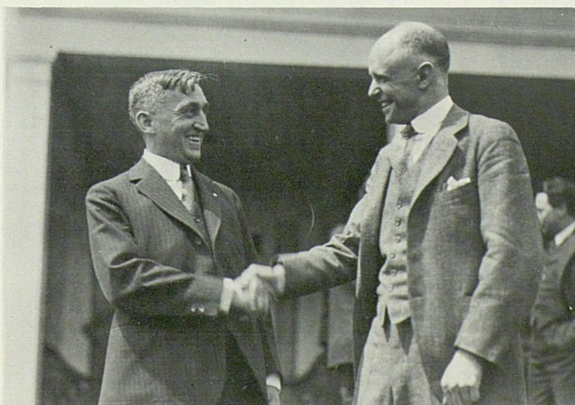
c. 1918: Business Manager Sink supervises office in the School of Music, which served both school and concert needs until 1940 when the Musical Society moved to Burton Tower.

In the early 1900s two young men, destined to have an impact on Ann Arbor's musical scene, were studying at The University of Michigan. Charles A. Sink obtained his degree in 1904 and immediately became Secretary of the School of Music; Earl V. Moore graduated in 1912 and at once joined the faculty of the School of Music. At this juncture, it is helpful to understand the long and sometimes seemingly confusing relationship between the University Musical Society and the School of Music: The University Musical Society established, controlled, and operated the School of Music from 1881 until 1929; the School was then accepted into The University of Michigan, received University financial support, its faculty bore academic rank, and students pursued University degrees. Administration of the School, however, stayed in the hands of the Musical Society until the fall of 1940, at which time The University of Michigan took over full management of the School of Music, and the Musical Society directed its attention to sponsoring the professional concerts and maintaining its chorus.



Early 1900s: A young Charles Sink, hat-in-hand, poses in front of the School of Music.

Mr. Sink, the young graduate and not himself a musician (his training was in the classics), quickly became Business Manager of the School and gradually assumed other managerial responsibilities which led him to be named President of the University Musical Society in 1927. From early in his career until the late 1950s, he was responsible for booking the hundreds of concert artists who performed in Ann Arbor. Often referred to as the Dean of Concert Managers, Dr. Sink developed the Choral Union Series and May Festivals as models of the highest quality of artistic achievement. During his fifty years of service, he put Ann Arbor on the musical map, at the same time keeping musical affairs at Michigan on a sound financial basis. Mr. Sink retired from administrative duties in 1957, continuing as President of the Board of Directors of the Musical Society until 1968; he died in December 1972.



1923: Earl V. Moore (right), newly-named conductor of the Choral Union, is congratulated by Charles Sink.

Like "Dad" Stanley, Earl V. Moore was an organist, composer, and conductor, a natural successor to Mr. Stanley when he retired in 1921. Indeed, "Dad" had referred to him as his "right-hand man." After a search was conducted (composer/conductor Gustav Holst was among those considered), Earl Moore was chosen in 1923 to be Musical Director of the Musical Society, Professor of Music, and conductor of the Choral Union. He conducted the Choral Union in 27 May Festivals, from 1913 to 1939. Dr. Moore then continued his function as Director of the School of Music when it was absorbed into The University of Michigan in 1940, his title changing to Dean in 1946. He remained in that capacity until his retirement in 1960. The present School of Music building on North Campus, built in 1964, bears his name in recognition of his expert leadership. At this writing, Dr. Moore is still enjoying retirement in the sunny climes of southern California.

1938: Alva Sink, Albert Spalding, Mrs. Spalding, Arthur Rubinstein.

Early 1930s: Glenn McGeoch stands behind U-M President Alexander Ruthven and Maestro Frederick Stock at a luncheon gathering.

Springtime in Ann Arbor is described by Chicagoan Charles Watt, editor of The Music News. *Following his attendance at the 1931 May Festival, he wrote this story, partially reprinted here, dateline June 5, 1931.*

Ann Arbor is wonderful and at the same time utterly charming.

Wonderful in its great University—its consolidation of opinion among residents that there is no other place to compare with it—wonderful in its art aspect, its literary taste and its musical development—wonderful in its kind-hearted and generous friendliness and almost beyond compare in the beauty of its architecture, its trees and lawns and its all enveloping displays of flowers.

Not in its great University buildings alone and the gorgeous landscape gardening surrounding the palatial houses of its many affluent citizens, but also charming in the modest homes and the smaller areas of flowers which abound around every doorstep and overflow every side and back yard with tulips, lilacs (purple and white), pansies, lilies, and every other item of the spring catalog with abundant promise for the summer to come.

As one walks along Main Street and looks across the valley of the small river, he gasps at the beauty of the masses of flowering fruit trees, pyramiding masses of pink and white on the gentle hills beyond.

Not in England itself have I seen a more beautiful formal garden than that which is entered from the main corridor of the splendid new Woman's League building. A walled-in garden it is, with loose flagstone walks bisecting the generous flower beds. The cracks between the stones are allowed to run riot with grass and, at present, the beds are just one glorious mass of tall, waving tulips, every color imaginable, some never seen before.

A REGULAR COUNTRY MARKET

Just across from the hospitable Hotel Allenel, where I always stay and always am happy, is the City Hall Square, with its wonderful trees, its Civil War statue, its benches where old men and children sit together in the sun.

There is a broad side-walk encircling the entire block and here—on Saturdays—is held the most bucolic and sweet-savored market I ever saw, and—I visit it each year without fail.

This is no market of professional hucksters and offers no cheap trash of any description. It is—rather, the place where the actual producer from the countryside sells his actual fresh made, newly laid and "garnered today" wares. Golden rolls of butter and jars of cottage cheese laid on clean cloths atop a drygoods box invite attention. Peck measures of potatoes, dry onions, gladioli bulbs, pop corn, hickory nuts and black walnuts stand in soldierly rows. Bushel baskets full of tender, young radishes, clean-washed scarlet, and huge bunches of succulent, green onions make one wish he had a salt-cellar at hand and could just sit down on the curb and founder himself. Rhubarb too, in long, pinky stalks, beautiful asparagus and lettuce aplenty as well as spicy cress, dried herbs and legumes.

Home-made cakes, melting cookies, canned fruit, honey, beeswax, great jars of baked beans and cooked white hominey.

Dressed and undressed chickens in orderly piles and in small coops, live rabbits also.

And if I begin talking about the flowers there will be no more space for anything else—tiny seedlings by the dozen, bouquets of everlastings, tubs of lilac, buckets full of trilliums and other wild charmers, and—well, just everything including heaps of "greens," dandelions and such like, young trees, bushes, cabbage and tomato plants, boxes of surprised, pansy faces.

. . . .

A lady said to me at the Friday luncheon at Barton Country Club—"Indeed Ann Arborites do love their home-town, when they move to California they write back lamenting the Michigan flowers, and no business man in Ann Arbor could be induced to go to Chicago unless he was offered at least one thousand dollars a year more for just the same kind of a job he was leaving here."

It was at this same luncheon that Dr. Albert A. Stanley said, "I will be eighty years old this month and have spent the greater part of my life here and my choice of a heaven would be just to live my life right over again and see once more the wonderful development of Ann Arbor."

1936: Leopold Stokowski (right) receives a welcome from Mr. Sink.

Early 1930s: Howard Hanson, Felix Borowski, and Earl Moore enjoy the annual Friday luncheon outing at Barton Hills Country Club.

The 1930s brought two students from Midwestern states to the University of Michigan, who would first meet in the School of Music and later become colleagues. Born in Wisconsin Rapids, Wisconsin, in 1913, Thor Johnson arrived on campus for graduate study in 1934, to further his childhood ambition to be the conductor of a symphony orchestra. After his degree work at U-M, he studied in Europe in Salzburg, Leipzig, and Prague, and at the Berkshire Music Center, Tanglewood, as a student of Serge Koussevitzky. 1937 found him back in Ann Arbor, engaged by Dr. Sink as conductor of the University Little Symphony, composed of 15-20 selected music students. Under Mr. Johnson's direction, the Little Symphony gave an average of 50 concerts each year, across 28 states, until 1942. Thor Johnson made his conducting debut with The Philadelphia Orchestra at the 1940 May Festival, and subsequently appeared as guest conductor at a total of thirty May Festivals, from 1940 to 1973. He was also music director of the Cincinnati and Nashville Symphony Orchestras, and founded several music festivals, his two favorites being the Peninsula Music Festival of Fish Creek, Wisconsin, and the Early Moravian Music Festival in North Carolina. He championed the new music of American composers by giving literally hundreds of American and world premières, many of which took place in our May Festivals with the Choral Union and Philadelphia Orchestra. Thor Johnson's productive career was cut short by complications following brain surgery; he died January 16, 1975, in Nashville. From his generous bequest to the Musical Society, a memorial fellowship to assist talented conducting students in the School of Music was established in his name in 1979; it was first awarded to Leif Bjaland and is currently held by William Robertson.

Sitting in the wind section of Thor Johnson's Little Symphony in the late 1930s was a young music student straight from Nebraska. His name was Gail Rector and his instrument was the bassoon. While a student, he also sang in the Choral Union and did his first managerial stint as manager of the Little Symphony and the University Symphony Orchestra for two years. He served in the Armed Forces for two years during World War II, but sooner rather than later found his way back to Ann Arbor and the Musical Society. The rest is modern history. Gail Rector has served the Musical Society since 1945 (with the exception of three years in Boston as Assistant Manager of the Boston Symphony Orchestra), first as Assistant to the President (1945-1954), then Executive Director (1957-1968), and since 1968 as President. Performing artists and concertgoers, so long accustomed to an atmosphere mutually conducive to the highest order of music-making, continue to find Ann Arbor a musician's mecca. May it long be so!

Supplemental Reading:
100 Years of Great Performances: University Musical Society (1980)
100 Years of Music at Michigan: U-M School of Music (1979)
Thor Johnson, American Conductor: Louis Nicholas (1982)

1941: Thor Johnson and Charles Sink.

1943: Fritz Kreisler in Green Room.

1943: Charles Sink, Dorothy Maynor, Alexander Hilsberg, Lily Pons.

1941: After a rehearsal, Jascha Heifetz (second from left) leaves back door of Hill Auditorium with Alexander Hilsberg, as student Gail Rector (far right) watches.

1949: Gladys Swarthout, with fountain and Tower in background.

1957: Thor Johnson conducts a piano rehearsal for "Aida" with (standing) Lester McCoy, Choral Union conductor, and soloists Nicola Moscona, Leontyne Price, Martha Lipton, and Rudolf Petrak.

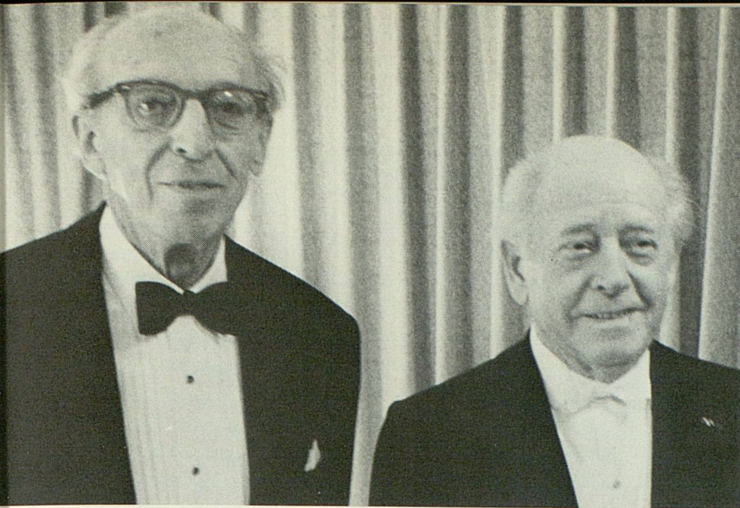
1966: Montserrat Caballé with Mr. Ormandy.

1950: Ljuba Welitsch in rehearsal with Eugene Ormandy.

1967: Mstislav Rostropovich greets the Sinks.

1974: Yehudi Menuhin and Eugene Ormandy.

1959: Dorothy Kirsten visits backstage with Gail Rector and Mr. Ormandy.



1976: Composer/conductor Aaron Copland (left) highlights the Bicentennial year.

1974: Beverly Sills, Gail Rector, Eugene Ormandy.

1970: Rudolf Serkin, Van Cliburn, Gail Rector.

1976: Maestro Ormandy and Marilyn Horne.

1980: Isaac Stern, with U-M President Harold Shapiro and Mrs. Shapiro.

1978: An expressive Vladimir Horowitz shares a thought with Maestro Ormandy.

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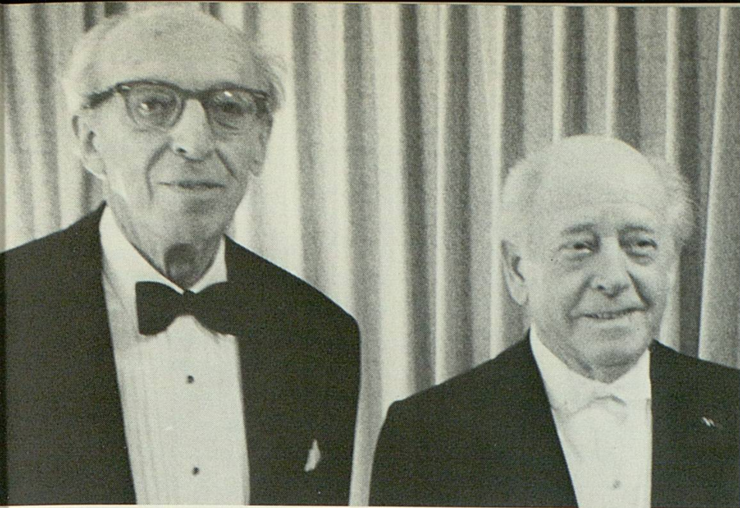

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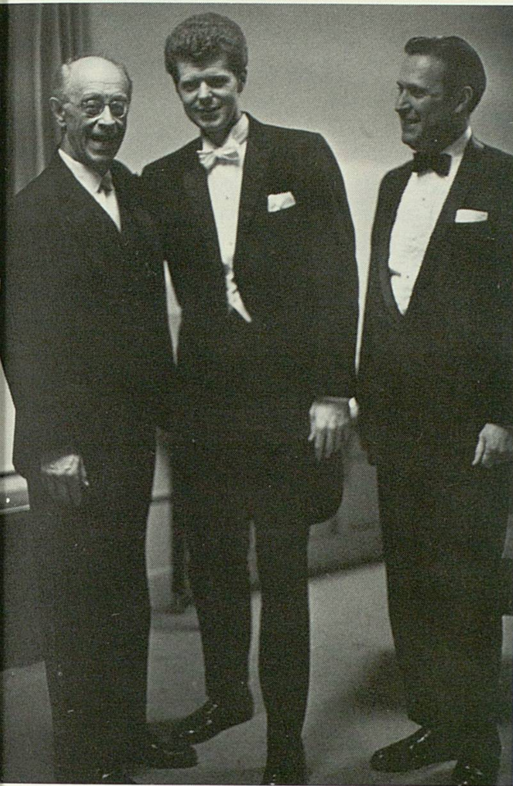

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1978: An expressive Vladimir Horowitz shares a thought with Maestro Ormandy.

May Festival Artists 1894-1983
Orchestras, Conductors, Soloists, Choral Groups

Orchestras

BOSTON FESTIVAL ORCHESTRA
1894-1904 inclusive
Emil Mollenhauer, *Conductor*
1894-1904 inclusive

CHICAGO SYMPHONY ORCHESTRA
1905-1935 inclusive
Frederick Stock, *Conductor*
1905-1935 inclusive

THE PHILADELPHIA ORCHESTRA
1936-1983 inclusive
Leopold Stokowski, *Conductor*
1936
Eugene Ormandy, *Conductor*
1937-1982 inclusive
Riccardo Muti, *Conductor*
1979, 1983

Participating Conductors

Theo Alcantara
Felix Borowski
George Bowen
Russell Carter
Saul Caston
Aldo Ceccato
Aaron Copland
Roxy Cowin
Robert Craft
Eric De Lamarter
Georges Enesco
Percy Grainger
Howard Hanson
Juva Higbee
Alexander Hilsberg
Gustav Holst
Marguerite Hood
Jose Iturbi
Thor Johnson
Joseph Maddy
Harl McDonald
Earl V. Moore
Geneva Nelson
Charles O'Connell
John Pritchard
Jindrich Rohan
Robert Shaw
Stanislaw Skrowaczewski
William Smith
Albert A. Stanley
Igor Stravinsky
Virgil Thomson
Hardin Van Deursen
Hermann Zeitz

Sopranos

Leonora Allen
Perceval Allen
Selma Amansky
Sara Anderson
Martina Arroyo
Florence Austral
Rose Bampton
Inez Barbour
Frances Bible
Lillian Blauvelt
Judith Blegen
Alice Bliton
Anne Bollinger
Lucrezia Bori
Inge Borkh
Anne Brown
(Master) Gerald Brown
(Master) Leslie Brown
Grace Bumbry
Mary Burgess
Hilda Burke
Clara Henley Bussing
Montserrat Caballé
Emma Calvé
Frances Caspary
Leonora Corona
Regine Crespin
Shanna Cumming
Phyllis Curtin
Agnes Davis
Lisa Della Casa
Victoria de los Angeles
Bernice de Pasquali
Ruth Diehl
Claire Dux
Florence Easton
Eileen Farrell
Maude Fay
Anna Fitziu
Kirsten Flagstad
Olive Fremstad
Johanna Gadski
Mabel Garrison
Lucy Gates
Dusolina Giannini
Alma Gluck
Frances Greer
Hilde Gueden
Nanette Guilford
Emily Stokes Hagar
Janice Harsanyi
Ethyl Hayden
Judith Hellwig
Frieda Hempel

Igor Stravinsky

Louise Homer

Rose Bampton

Jindrich Rohan

John Pritchard

Joan Sutherland

Birgit Nilsson

Rosa Ponselle

Norma Heyde
Florence Hinkle
Jane Hobson
Marilyn Horne
Fredericka S. Hull
Helen Jepson
Grace Johnson-Konold
Lois Johnston-Gilchrist
Emma Juch
Suzanne Keener
Evta Kileski
Dorothy Kirsten
Maud C. Kleyn
Olive Kline
Ilona Kombrink
Nina Koshetz
Emmy Krueger
Leone Kruse
Marjorie Lawrence
Thelma Lewis
Juliette Lippe
Goeta Ljungberg
Anna Lohbiller
Kathrina Lohse-Klafsky
Florence Macbeth
Charlotte Maconda
Virginia MacWatters
Evelyn Mandac
Lois Marshall
Doris Marvin
Edith Mason
Dorothy Maynor
Marjorie McClung
Ruth McCormick
(Master) Bejun Mehta
Zinka Milanov
Marie Montana
Mary Moore
Nina Morgana
Patrice Munsel
Claudia Muzio
Patricia Neway
Birgit Nilsson
Maralin Niska
Lillian Nordica
Jessye Norman
Jarmila Novotna
Mildred Olson
Jane Osborne-Hannah
Dorothy Park
Adele Parkhurst
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Gwendolyn Pike

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Rosa Ponselle
Leontyne Price
Marie Rappold
Judith Raskin
Lillian French Read
Regina Resnik
Elisabeth Rethberg
Corrine Rider-Reed-Kelsey
Anita Rio
Faye Robinson
Ruth Rodgers
Noelle Rogers
Stella Roman
Louise Russell
Shirley Russell
Sibyl Sammis-MacDermid
Bidu Sayao
Geraldine Schlemmer
Jean Seeley
Marcella Sembrich
Myrna Sharlow
Betsy Lane Shepard
Beverly Sills
Alma Jean Smith
Lenora Sparkes
Mrs. W. E. Spitzkey
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Burnette Bradley Staebler
Eleanor Steber
Suzanne Sten
Risë Stevens
Rose Stewart
Grete Stueckgold
Marie Sundelius
Joan Sutherland
Pia Tassinari
Rosa Tentoni
Helen Traubel
Veronica Tyler
Benita Valente
Jeannette van der Vepen Reaume
Astrid Varnay
Galina Vishnevskaya
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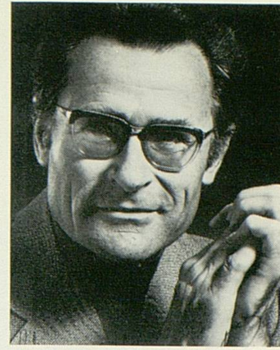
Stanislaw Skrowaczewski

Victoria de los Angeles

Risë Stevens

Gustav Holst

Robert Shaw

Mezzo-sopranos & Contraltos

Mabelle Addison
Merle Alcock
Marian Anderson
Elsie Baker
Katherine Bloodgood
(Master) John Bogart
Isabelle Bouton
Sophie Braslau
Margaret Calvert
Bruna Castagna
Lili Chookasian
Katherine Ciesinksi
Loretta Degnan
Hope Bauer Eddy
Cloe Elmo
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Myrtle Leonard
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Elizabeth Mannion

Marian Anderson

Aldo Ceccato

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Kathryn Meisle
Alexandrina Milcheva
Christine Miller
Mildred Miller
Janice Moudry
Florence Mulford
Grace Munson
Lorna Myers
Rosalind Nadell
Margarete Ober
Nell Rankin
Eleanor Reynolds
Emma Roberts
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Kerstin Thorborg
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Claramae Turner
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Cyrena Van Gordon
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Tann Williams
Rosalie Wirthlin
Elizabeth Wysor

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Paul Althouse
Waldie Anderson
Jacques Bars
Kurt Baum
Daniel Beddoe
Joseph T. Berry
Barron Berthald
Jussi Bjoerling
Rockwell Blake
Giuseppe Campora
Fernando Carpi
Arthur Carron
Giuseppe Cavadore
Leslie Chabay
Mario Chamlee
Holmes Cowper
Richard Crooks
Albert Da Costa
Tudor Davies
Horace L. Davis
Coloman de Pataky
Murray Dickie
Andreas Dippel
Warren Foster
Maurice Gerow
Beniamino Gigli
John Gilmore
Dan Gridley
Arthur Hackett
William Hain
Glenn P. Hall
James Hamilton
George J. Hamlin
Orville Harrold
Harold Haugh
Jon Humphrey
Frederick Jagel
Howard Jarratt
Edward Johnson
Fred Killeen
Morgan Kingston
Felix Knight
Stanley Kolk
Arthur Kraft
Charles Kullman
Forrest Lamont
William J. Lavin
Hipolito Lazaro
Emmett Leib
Richard Lewis
David Lloyd
Charles Marshall
Riccardo Martin
Giovanni Martinelli
Nino Martini
John McCollum
John McCormack
J. H. McKinley
Lauritz Melchior
Reed Miller
G. Leon Moore
James Moore
Rhys Morgan
Lambert Murphy
Ottis Odra Patton
Marshall Pease
Jan Peerce
Rudolf Petrak
Henry Price
Kenneth Riegel
William H. Rieger
Frank Ryan, Jr.
Tito Schipa
Alfred D. Shaw
Clarence Shirley
Leopold Simoneau
Zurab Sotkilava
John Stewart
Sidney Straight
Charles Stratton
Brian Sullivan
Royden Susumago
Set Svanholm
Ferruccio Tagliavini
Armand Tokatyan
Edward C. Towne
Richard Tucker
Ellison van Hoose
Theodore Van Yorx
William Wegener
William Wheeler
Walter Widdop
Evan Williams

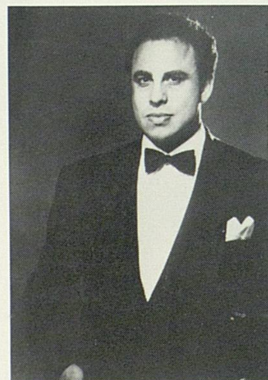
Ernestine Schumann-Heink

John Charles Thomas

William Warfield

Dietrich Fischer-Dieskau

Martial Singher



George London

Rudolf Firkusny

Lawrence Tibbett

Baritones & Basses

W. Roy Alvord
Pasquale Amato
Salvatore Baccaloni
Vicente Ballester
Chase Baromeo
Mario Basiola
Donald Bell
Ara Berberian
Joseph T. Berry
Sidney Biden
Mark Bills
David Bispham
Richard Bonelli
Kim Borg
John Brownlee
Giuseppe Campanari
John Cheek
William H. Clarke
Louis Cogswell
Horatio Connell
Norman Cordon
Claude Cunningham
Royal Dadmun
Giuseppe Danise
Vernon D'Arnalle
Giuseppe Del Puente
Giuseppe de Luca
Michael Devlin
Robert Richard Dieterle
Allen A. Dudley
Philip Duey
Nelson Eddy
Aurelio Estanislao
Wilbur Evans
Keith Falkner
Bernard Ferguson
Dietrich Fischer-Dieskau
Ezio Flagello
George Galvani
Emilio de Gogorza
Donald Gramm
Marion Green
Leslie Guinn
John Gurney
William Gustafson
Mack Harrell
Theodore Harrison
Max Heinrich
Ralph Herbert
Barre Hill
Jerome Hines
William Wade Hinshaw
Gustaf Holmquist
William A. Howland
Julius Huehn
Earle G. Killeen
Alexander Kipnis
Gardner S. Lamson
Carl Lindegren
George London
Frederic Martin
Robert J. McCandliss
Robert McFerrin
Morley Meredith
Robert Merrill
Heinrich Meyn
Arthur Middleton
Gwylim Miles
Sherrill Milnes
Carlo Morelli
Nicola Moscona
Frederick A. Munson
David Nash
Oscar Natzka
Maxim Panteleieff
Willis Patterson
Fred Patton
James Pease
Rollin Pease
Ezio Pinza
J. Patrick Raftery
Leon Rothier
Titta Ruffo
Carl Schlegel
Henri Scott
Andres de Segurola
Frederic Shaffmaster
Cesare Siepi
William Simmons
Martial Singher
Kenneth Smith
Yi-Kwei Sze
Martti Talvela
John Charles Thomas
Lawrence Tibbett
Charles Tittmann
Giorgio Tozzi
Theodore Uppman
Hardin Van Deursen
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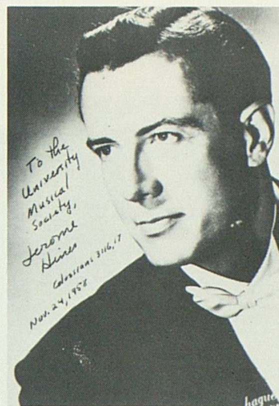
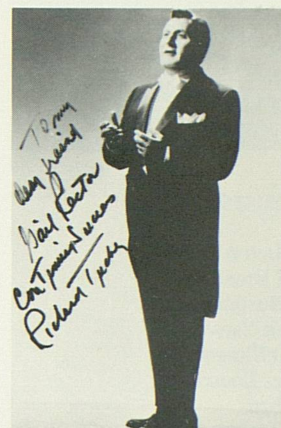
Sherrill Milnes

Beniamino Gigli



Jerome Hines

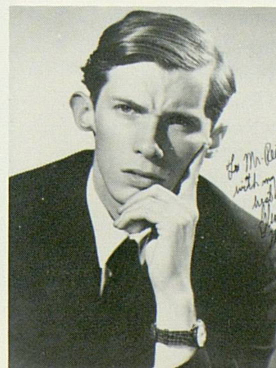

Richard Tucker

Richard Crooks

Gina Bachauer

Pianists

Victor Babin
Gina Bachauer
William Bachaus
Harold Bauer
Fannie Bloomfield-Zeisler
Jorge Bolet
Alexander Brailowsky
Joseph Brinkman
John Browning
Robert Casadesus
Van Cliburn
Bella Davidovich
Elizabeth Davies
Anthony Di Bonaventura
Jeanette Durno-Collins
Philippe Entremont
Rudolf Firkusny
Leon Fleisher
Malcolm Frager
Claude Frank
Dalies Frantz
Arthur Friedheim
Ossip Gabrilowitsch
Rudolf Ganz
Glenn Gould
Gitta Gradova
Gary Graffman
Percy Grainger


Glenn Gould

Pianists (Continued)

Ethel Hauser
Josef Hofmann
Vladimir Horowitz
Ernest Hutcheson
Eugene Istomin
Jose Iturbi
Byron Janis
Grant Johannesen
Alberto Jonas
William Kapell
Alicia de Larrocha
Ethel Leginska
Tina Lerner
Oscar Levant
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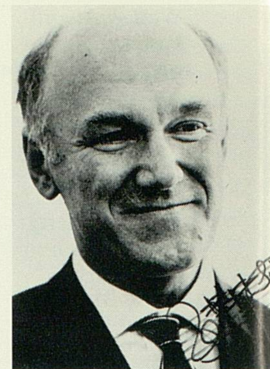
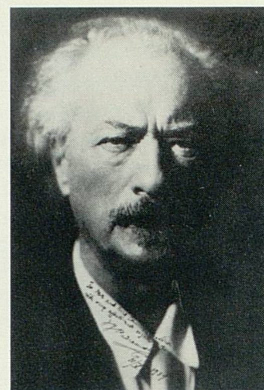
Josef Lhevinne
Eugene List
Albert Lockwood
Pierre Luboshutz
Guy Maier
Benno Moiseiwitsch
Genia Nemenoff
Barbara Nissman
Ignace Jan Paderewski
Lee Pattison
Sergei Rachmaninoff
Sviatoslav Richter
Hans Richter-Haaser
Arthur Rubinstein
Gyorgy Sandor
Ernest Schelling
Artur Schnabel
Peter Serkin
Rudolf Serkin
Martinus Sieveking
Susan Starr
Brahm van den Berg
Elsa von Grave
Vitya Vronsky
André Watts
James Wolfe
Krystian Zimerman

Josef Hofmann


Sviatoslav Richter

Organists

E. Power Biggs
Richard Keys Biggs
M. Joseph Bonnet
Palmer Christian
Charles M. Courboin
Clarence Eddy
Ralph Kinder
Edwin Arthur Kraft
Earl V. Moore
Robert Noehren
Llewellyn L. Renwick
Leopold Stokowski


Ignace Jan Paderewski

Gregor Piatigorsky

Violinists

Ruth Breton
Anshel Brusilow
Guila Bustabo
Norman Carol
Mischa Elman
Georges Enesco
Henri Ern
Zino Francescatti
Mayumi Fujikawa
Carroll Glenn
Sidney Harth
Jascha Heifetz
Alexander Hilsberg
Ani Kavafian
Joseph Knitzer
Jacob Krachmalnick
Leopold Kramer
Fritz Kreisler
Gidon Kremer
Sylvia Lent
Lea Luboshutz
Yehudi Menuhin
Nathan Milstein
Mischa Mischakoff
Jeanne Mitchell
Erica Morini
Itzhak Perlman
Ruth Posselt
Michael Rabin
Benno Rabinof
Ruggiero Ricci
Erna Rubinstein
Albert Spalding
Tossy Spivakovsky
Issac Stern
Marian Struble
Bernard Strum
Joseph Szigeti
Charles Treger
Anthony Whitmire
Felix Winternitz
Hermann Zeitz
Efrem Zimbalist

Nathan Milstein

Arthur Rubinstein

Cellists

Emanuel Feuermann
Fritz Giese
Arthur Hadley
Alex Heindl
Alfred Hoffmann
Yo-Yo Ma
Lorne Munroe
Zara Nelsova
Gregor Piatigorsky
Leonard Rose
Mstislav Rostropovich
Bruno Steindel
William Stokking
Carl Webster

Flutists

William Kincaid
John Krell (piccolo)
Ernest Liegl
Charles North
Murray Panitz
Frank Versaci

Sergei Rachmaninoff

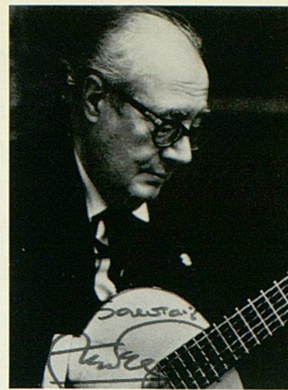
Alicia de Larrocha

Violists

Robert Courte
Joseph de Pasquale
William Primrose

Guitarists

Carlos Montoya
Christopher Parkening
Andres Segovia



Andres Segovia

William Primrose

Other Solo Instrumentalists

Alfred Barthel (oboe)
Marilyn Costello (harp)
John De Lancie (oboe)
Leopold de Mare (French horn)
Bernard Garfield (bassoon)
Anthony Gigliotti (clarinet)
Gilbert Johnson (trumpet)
Mason Jones (French horn)
Van Veachton Rogers (harp)
Alberto Salvi (harp)
Michael Webster (clarinet)

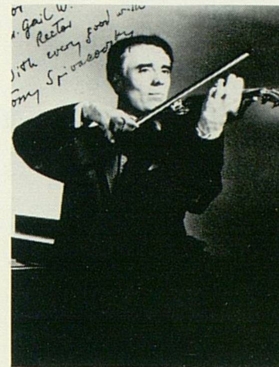
Choral Groups

Battle Creek Boychoir
Boy Choir (local)
Children's Choir (Clague School)
Congregational Church Choir
Festival Youth Chorus
Lyra Male Chorus
St. Andrew's Church Choir
Stanley Women's Chorus
University Choral Union and Festival Chorus
University Girls Glee Club
University Glee Club

Narrators

(Rabbi) Barnett Brickner
Edwin Burrows
Marvin Diskin
Richard Hale
William Halstead
Nancy Heusel
Richard Hollister
Paul Leyssac
Hugh Norton
Jerrold Sandler
Erica von Wagner Stiedry
Thomas C. Trueblood
Theodor Uppman
Vera Zorina

Vera Zorina



Tossy Spivakovsky

May Festival Premières

(All are choral works except the 1959 Virgil Thomson piece.)

1921 — Earl V. Moore: Voyage of Arion
(2)1923 — Gustav Holst: The Hymn of Jesus
1924 — Frederick Delius: Sea Drift
1924 — Ottorino Respighi: La Primavera
(1)(2)1926 — Howard Hanson: Lament for Beowulf
(1)(2)1927 — Howard Hanson: Heroic Elegy
1927 — Gustav Holst: First Choral Symphony (excerpts)
(2)1932 — Gustav Holst: A Choral Fantasia
1932 — Nikolai Rimsky-Korsakov: The Legend of Kitesh
(1)(2)1933 — Howard Hanson: Merry Mount
1934 — Robert Heger: Ein Friedenslied, Op. 19
(1)(2)1935 — Howard Hanson: Drum Taps
(1)1935 — Dorothy James: Jumblies
1937 — Eric Fogg: The Seasons
(1)1938 — Dorothy James: Paul Bunyan
(1)1949 — Llywelyn Gomer: Gloria in Excelsis
1951 — Constant Lambert: Summer's Last Will and Testament
(1)(3)1953 — Normand Lockwood: Prairie
1954 — Carlos Chavez: Corrido de "El Sol"
1959 — Francis Poulenc: Secheresses
(1)1959 — Virgil Thomson: Fugues and Cantilenas from the UN film *Power Among Men* (orchestral)
(1)(3)1963 — Ross Lee Finney: Still Are New Worlds
(1)(3)1967 — Ross Lee Finney: The Martyr's Elegy
(1)(3)1980 — Gian Carlo Menotti: A Song of Hope

(1)world première (remainder United States premières)
(2)the composer conducting
(3)commissioned by the University Musical Society

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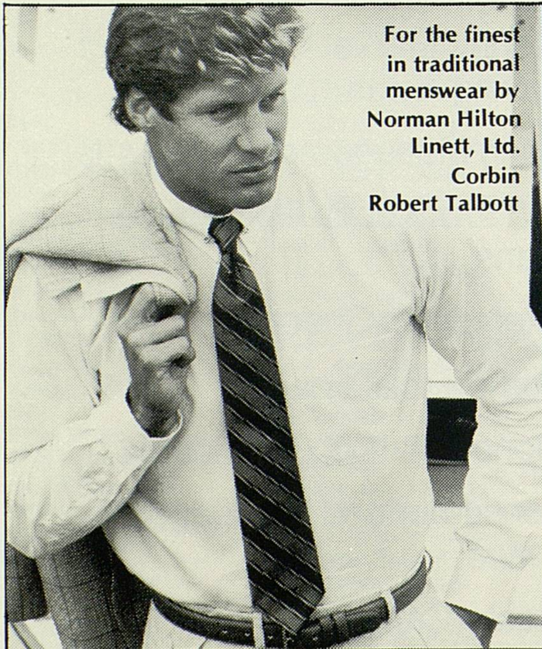

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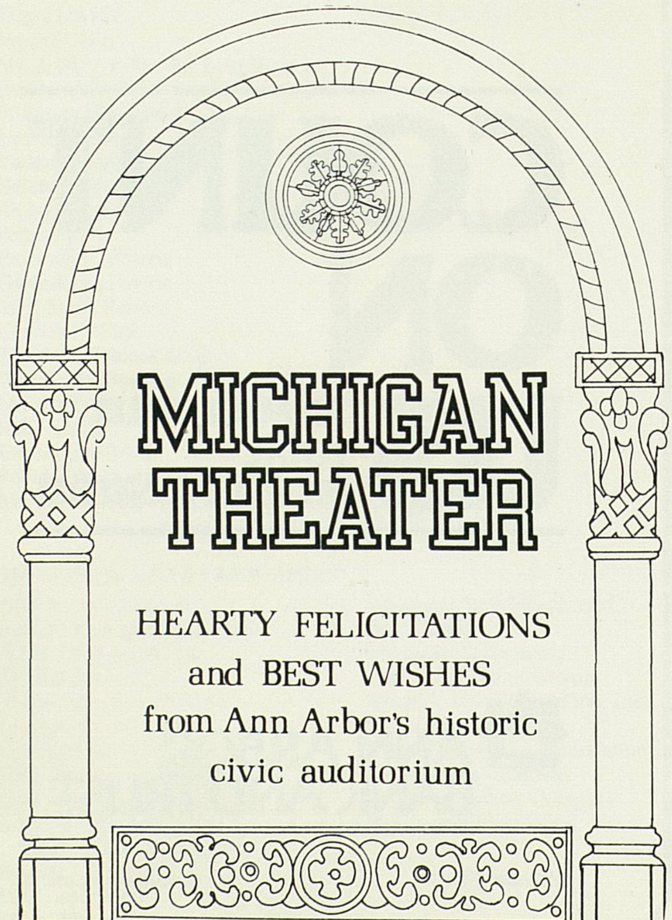

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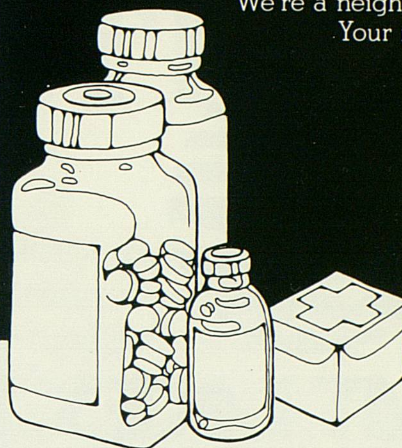

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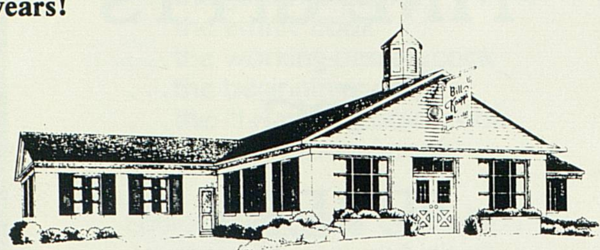

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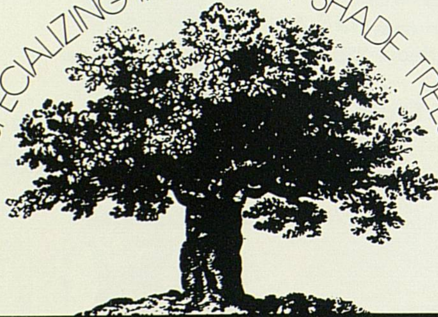

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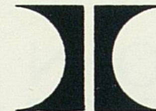

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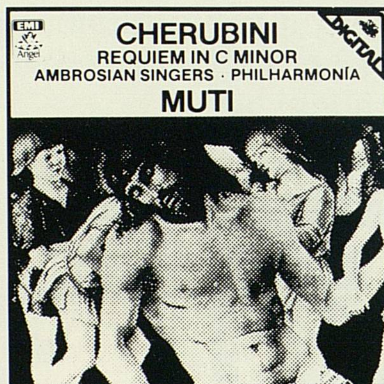

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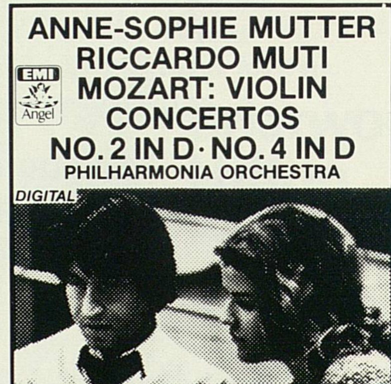

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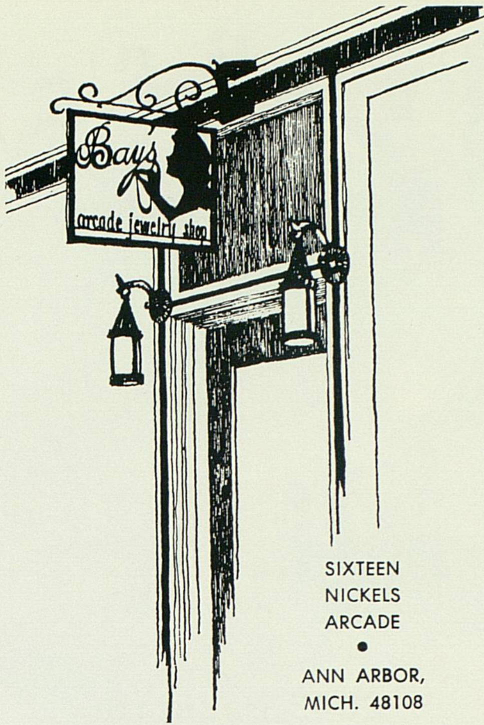

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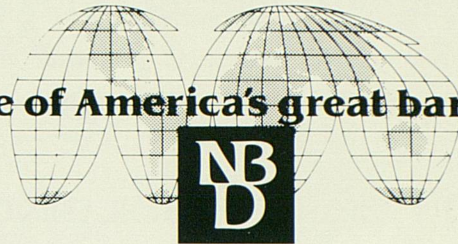

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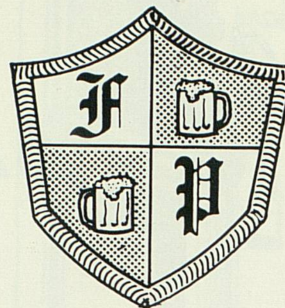

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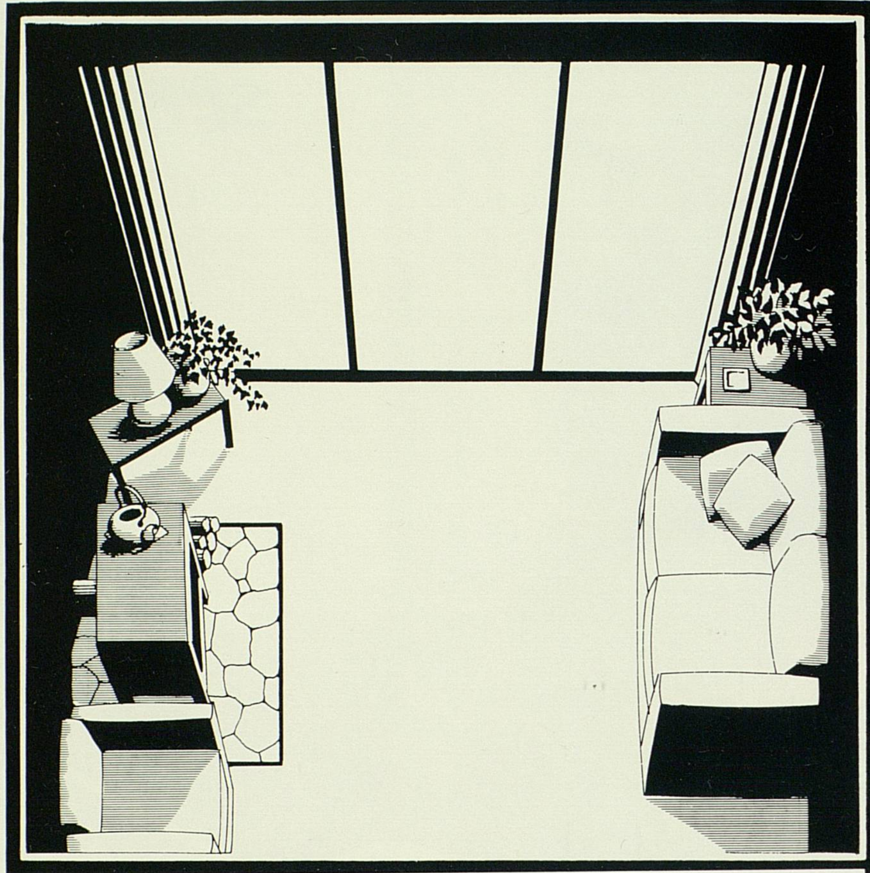

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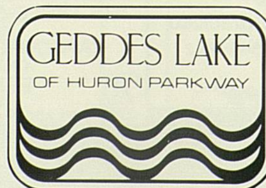

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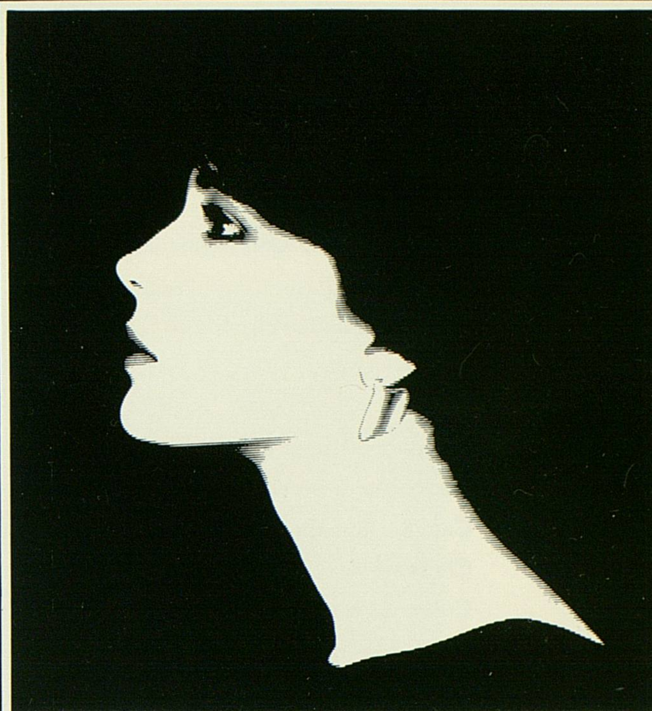

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