

1894 ANN ARBOR MAY FESTIVAL 1984
PHILADELPHIA
ORCHESTRA
1936 RESIDENT FESTIVAL ORCHESTRA 1984

RICCARDO MUTI, *Music Director*
EUGENE ORMANDY, *Conductor Laureate*
WILLIAM SMITH, *Associate Conductor*

ALDO CECCATO, *Guest Conductor*
LOUISE RUSSELL, *Soprano* LORNA MYERS, *Mezzo-soprano*

THE FESTIVAL CHORUS
DONALD BRYANT, *Director*
NANCY HODGE, *Organist*

FRIDAY EVENING, APRIL 27, 1984, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Symphony No 2 in C minor, "Resurrection" MAHLER
Allegro maestoso
Andante moderato
In ruhig fließender Bewegung
Sehr feierlich, "Urlicht"
Wild herausfahrend; langsam
(Performed without intermission)

Angel, RCA Red Seal, Delos, Telarc, and CBS Masterworks Records.

Hail and Farewell!

We salute the members of The Philadelphia Orchestra and their inimitable leader, Eugene Ormandy, who, for so many years have provided so much joy for so many Ann Arbor concertgoers. We celebrate their constancy, their genius, and the many friendships forged during this half century. To the Fabulous Philadelphians, we give highest praise and deepest thanks.

1984 Festival Souvenirs

Take with you two concrete reminders of this milestone year. Our 64-page Souvenir Program Book contains two large sections devoted to Maestro Ormandy and the Orchestra, plus expanded program notes and artist profiles. A full color, 17 x 33 poster is also available, featuring a grouping of past Festival photographs of Mr. Ormandy and May Festival artists. Each is \$2, on sale in the lobbies during intermission and before and after each concert.

PROGRAM NOTES

by RICHARD FREED

Symphony No. 2 in C minor, "Resurrection" GUSTAV MAHLER (1860-1911)

Mahler composed his First Symphony during the period in which he served as assistant to the conductor Arthur Nikisch in Leipzig, and as soon as he completed that work he began what was to grow into his Second. In August 1888, as he was preparing to take up his duties as director of the Budapest Opera, he composed a 20-minute symphonic movement which he called *Totenfeier* ("Funeral Rite"); this, he explained later, was a direct sequel, representing the funeral of the young hero celebrated in his First Symphony. Although the orchestration of this piece was completed on October 10, Mahler put the score away for the time-being, as he had yet to arrange the première of his First Symphony. Before the year was out he began work on what eventually became the second movement of his Second Symphony, but his *Andante* was not to be completed till 1893. In 1891 he was called to Hamburg, where Hans von Bülow had been living since 1888.

Bülow was one of the towering musical figures of his time, an outstanding pianist and conductor. Several years earlier he had rejected Mahler's application for an assistantship (he chose the young Richard Strauss), but he later developed a great admiration for his conducting. Mahler's compositions, though, were another matter. When Mahler called on him in September 1891 to play the *Totenfeier* in piano reduction, Bülow listened for the most part with his hands over his ears, and at the end broke the silence only to remark: "If what I have just heard is music, then I no longer understand anything about music!" Mahler was crushed; a short time later he wrote to Strauss: "As for my scores . . . I am on the point of locking them away forever. . . ."

Of course Mahler did not lock his scores away forever. In July 1893 he completed the *Andante* he had begun in Budapest five years earlier and composed a Scherzo, which two movements were to be joined to the *Totenfeier* to constitute the first three movements of his Second Symphony. Not long after the composition of these two movements he adapted one of his *Des Knaben Wunderhorn* songs, *Urlicht* ("Primal Light"), to serve as a transition to the final movement, but the problem of a Finale continued to stump him until the following spring, when none other than Bülow, who had reacted so negatively to the Symphony's first movement, became indirectly the godfather of its concluding one — and thus of the work as a whole.

Three years after Bülow's death in 1894, Mahler wrote: "For a long time I had been considering the idea of introducing a chorus into the last movement, and only the fear that this might be interpreted as a servile imitation of Beethoven made me hesitate so long. Then Bülow died, and I attended his funeral. The atmosphere in which I found myself and the thoughts I dedicated to the dead man were very much in the spirit of the work I was carrying within me. All of a sudden the choir, accompanied by the organ, intoned Friedrich Klopstock's ode, *Die Auferstehung*. It was as if I had been struck by lightning: everything suddenly rose before me clearly! Such is the flash for which the creator waits; such is sacred inspiration! After that I had to create in sound what I had just experienced."

After conducting the première of the complete work in 1895, Mahler wrote to the critic Max Marschalk: "The original aim of this work was never to describe an event in detail; rather it concerns a feeling. Its spiritual message is clearly expressed in the words of the final chorus. . . ." Nevertheless, between 1896 and 1900 he wrote out no fewer than three fairly detailed programs for the Second Symphony. The earliest of these reads as follows:

"The first movement depicts the titanic struggle against life and destiny fought by a superman who is still prisoner of the world; his endless, constant defeats, and finally his death. The second and third movements are episodes from the life of the fallen hero. The *Andante* tells of his love. What I have expressed in the Scherzo can only be described visually. When one watches a dance from a distance, without hearing the music, the revolving motions of the partners seem absurd and pointless. Likewise, to someone who has lost himself and his happiness, the world seems crazy and confused, as if deformed by a concave mirror. The Scherzo ends with the fearful scream of a soul that has experienced this torture.

"In *Urlicht* the questions and struggle of the human soul for God, as well as its own divine nature and existence, come to the forefront. Whereas the first three movements are narrative, the last is altogether dramatic. Here, all is motion and occurrence. The movement starts with the same dreadful death cry which ended the Scherzo. And now, after these frightening questions, comes the answer, redemption. To begin with, as faith and the church picture it: the day of judgment, a huge tremor shakes the earth. The climax of this terrifying event is accompanied by drum rolls. Then the last trumpet sounds. The graves burst open, all the creatures struggle out of the ground, moaning and trembling. Now they march in mighty processions: rich and poor, peasants and kings, the whole church with bishops and popes. All have the same fear, all cry and tremble alike because, in the eyes of God, there are no just men. As though from another world, the last trumpet sounds again. Finally, after they have left their empty graves and the earth lies silent and deserted, there comes only the long-drawn note of the bird of death. Even he finally dies.

"What happens now is far from expected: no divine judgment, no blessed and no damned, no Good and no Evil, and no judge. Everything has ceased to exist. Soft and simple, the words gently swell up: 'Rise again, yes rise again wilt thou, my dust, when thy rest is o'er.' Here the words suffice as commentary and I will not add one syllable. The big crescendo which starts at this point is so tremendous and unimaginable that I do not myself know how I achieved it."

The text of the fourth movement, as already noted, is from the collection of folk poetry called *Des Knaben Wunderhorn* ("The Boy's Magic Horn").

MEZZO-SOPRANO

*O rose so red!
Man lies in greatest need!
Man lies in greatest woe!
If I could rather be in Heaven!
I came here on a broad path;*

*An angel came to bar my way;
Ah no! I would not be rejected.
I come from God, and to God I will return!
Beloved God will give me a little candle,
Will light my way to eternal blissful life!*

The Finale opens with a shattering outburst. Fragments of the *Dies irae* and other ancient chants flash by, along with various motifs introduced or hinted at in the first movement (one of these to be identified now as the "Resurrection" motif itself), and these elements form themselves into a march. It is an almost dizzying panorama — irresistible in its drive, awesome in its proportions, with summonses from the offstage band echoed thunderously in the huge orchestra. After the "Great Call," a brief flute solo represents the hovering "Bird of Death" (destined to make a brief reappearance in Mahler's Ninth Symphony). More than half of this vast movement goes by before the chorus sings the first two of the five stanzas of *Die Auferstehung*, with the solo soprano lending emphasis to the final line of each stanza:

CHORUS AND SOPRANO

*Rise again, you will rise again
My dust, after a short rest.
Immortal life will He who called grant to you.*

*To bloom again were you sown!
The Lord of harvests goes forth to bind the
sheaves of us who died.*

Here Mahler dispenses with a "Hallelujah" in Klopstock's text, and with the remainder of the ode, substituting his own words from this point to the end of the Symphony:

MEZZO-SOPRANO

*Believe, my heart, believe:
Nothing is lost to you!
All that you have longed for is yours!
Yours, what you have loved, and fought for!*

SOPRANO AND MEZZO-SOPRANO

*O Pain, all-penetrating!
I have escaped you!
O Death, all-conquering!
Now you are conquered!*

SOPRANO

*Believe, you were not born in vain!
You have not lived and suffered in vain.*

CHORUS, SOPRANO, AND MEZZO-SOPRANO

*With wings, I have won for myself,
In fervent love I shall soar
To the light no eye has seen.
I shall die, to live anew!
Rise again, yes, rise again
Shalt thou, my heart, in an instant!
What you have endured
Will bear you up to God!*

MEZZO-SOPRANO AND CHORUS

*What has been, must perish!
What has gone will rise again!
Desist from trembling!
Prepare yourself to live!*

Hailed the world over for her vocal beauty and dramatic flair, **Louise Russell** possesses an operatic repertoire that encompasses the leading soprano heroines from Bellini to Verdi, and an equally extensive orchestral and recital repertoire. Highlights of her operatic engagements have included performances with the Chicago Lyric Opera, Pittsburgh Opera, Opera Company of Philadelphia, Frankfurt Opera, and the Washington Opera Society at the Kennedy Center. Her roles include Marguerite in *Faust*, Micaela in *Carmen*, the title role of *Lucia di Lammermoor*, and roles in *Rigoletto*, *The Merry Widow*, and *La Traviata*.

Miss Russell has appeared as guest soloist with the symphony orchestras of Chicago, Philadelphia, Pittsburgh, Washington, D.C., Boston Pops, Detroit, New Jersey, Denver, Phoenix, Oklahoma, Indianapolis, Atlanta, San Diego, Rochester, Buffalo, Columbus, and with the Filharmonic Orchestras de las Americas in Mexico City, the Hong Kong Philharmonic, and the Hamburg Philharmonic under Aldo Ceccato. Her festival appearances include several performances at the Meadowbrook Festival with the Detroit Symphony Orchestra, at the Temple University Festival in Ambler, Pennsylvania with the Pittsburgh Symphony, and at the Chautauqua Music Festival. She has also performed with Robert Merrill in joint recitals throughout the United States.

Louise Russell was born in Muscatine, Iowa, and graduated as a music major from Iowa State University. She made her debut with the New York City Opera as Micaela in *Carmen*, and was a first-prize winner at the prestigious vocal competition in Vercelli, Italy. She made her debut at the Stuttgart Staatsoper in November 1970 as Gilda in *Rigoletto* and returned the following season as Constanza in Mozart's *Abduction from the Seraglio*.

Miss Russell first sang in Ann Arbor in the 1972 *Messiah* concerts; she returned in 1982 as a soloist in Mendelssohn's *Elijah*, under Aldo Ceccato.

Lorna Myers was born in Trinidad and began her music studies as a violinist. Her subsequent voice studies in Jamaica yielded awards in opera, oratorio, and lieder as well as a scholarship to The Juilliard School, where she completed her Bachelor and Master of Music degrees in voice and opera. Miss Myers was among the winners of the 1974 Liederkrantz, 1975 Naumburg, and 1978 National Opera Auditions competitions.

On the concert stage, Lorna Myers has performed with major United States orchestras — Philadelphia, Boston, Detroit, Indianapolis, San Francisco, St. Louis, Atlanta, Washington, D.C.,

Denver, Memphis, Ft. Lauderdale, Oklahoma City, Albuquerque, and Phoenix, working with such exceptional conductors as James Levine, Antal Dorati, Seiji Ozawa, Sergiu Comissiona, Robert Shaw, Michael Tilson-Thomas, Eduardo Mata, and Aldo Ceccato. In 1980 her highly successful tour of Germany with the Munich Philharmonic under Karl Richter was followed by an equally acclaimed series of concerts with the Basel Philharmonic under Moshe Atzmon. Her first performance with Seiji Ozawa, Mahler's Eighth Symphony, was broadcast live in Paris for European television, followed by performances of the work under Maestro Ozawa's direction at Carnegie and Boston Symphony Halls. It was subsequently recorded on the Philips label to commemorate the Boston Symphony Orchestra's 100th Anniversary. The artist has also participated in the Chautauqua, Brevard, Brattleboro, and Art Park Festivals.

Miss Myers' versatile repertoire covers a wide range of musical styles and expressions. She has appeared as soloist with the New York City Ballet, the dance companies of Alvin Ailey and José Limón, and has performed on Broadway in Scott Joplin's *Tremonisha*. In opera, she has performed with the companies of Houston, San Francisco, Miami, St. Louis, and Virginia. Most recently she has won numerous accolades for her moving portrayals in both Italian and English, of the roles of Bersi and Madelon in the Miami Opera's production of *Andrea Chénier*, which starred Plácido Domingo, Galina Savova, and Vincente Sardinero.

Lorna Myers is no stranger to Ann Arbor. Her first visit was in 1976 in a semi-staged production of *Naughty Marietta* in the Power Center. More recently, she sang in the 1982 May Festival as a soloist in Mendelssohn's *Elijah* under Aldo Ceccato, returning in December of that year as a *Messiah* soloist.

THE FESTIVAL CHORUS

DONALD BRYANT, *Director*

NANCY HODGE, *Accompanist*

STEPHEN BATES, *Manager*

BETH LIPSON, *Assistant Manager*

First Sopranos

Mary Ellen Auch
Sharon M. Barlow
Mary Anne Bord
Suanna Breed
Letitia Byrd
Susan F. Campbell
Cheryl Ann Cunningham
Kathryn F. Elliott
Nanette Hagen
Kathryn Martin Hubbs
Sylvia Jenkins
Ingrid Johnson
Cheryl Renee Jordan
Carolyn L. Leyh
Doris L. Luecke
Shelley MacMillan-Decker
Loretta I. Meissner
Linda Mickelson
Marilyn Ratliff
Suzanne Schluederberg
Alice M. Schneider
Marie Bernadette Schneider
Tracey Thomas
Margaret Warrick
Joanne Westman
Marilee Woodworth

Second Sopranos

Kathleen Bergen
Kathryn Berry
Barbara Carron
Ellen P. Ferguson
Anita Goldstein
Ann Kathryn Kuelbs
Judith T. Lehmann
Mary Loewen
Kim Mackenzie
Barbara Nordman
Sara Peth
Carolyn Richards
Rachel Shefner

Deborah Forbes-Slavick
Carolyn Thompson
Patricia Tompkins
Barbara Hertz Wallgren
Rachelle B. Warren
Emily L. Weber
Christine Wendt
Bee Wong
Kathleen Young

First Altos

Yvonne Allen
Martha R. Ause
Kathlyn M. Boyer
Marion W. Brown
Ella M. Brown
Lael R. Cappaert
Heidi Champney
Lori G. Cheek
Ellen J. Collarini
Cheryl L. Cox
Mary C. Crichton
Angeleen Dahl
Carolyn Ehrlich
Daisy E. Evans
Ann Eward
Marilyn Finkbeiner
Nancy Houk
Carol L. Hurwitz
Gretchen Jackson
Nancy Karp
Geraldine Koupal
Mary Anne Long
Frances Lyman
Tamber McPike
Marian A. Miner
Lois P. Nelson
Elaine Sargous
Linda Sue Siebert
Debora A. Slee
Jari Smith
Leah M. Stein

Helen Thornton
Jane M. Van Bolt
Charlotte Wolfe
Bobbie Wooding

Second Altos

Anne Abbrecht
Marjorie Baird
Eleanor P. Beam
Alice B. Dobson
Andrea Foote
Mary E. Haab
Dana Hull
Elsie W. Lovelace
Barbara K. Maes
Cheryl Melby
Margot Moore
Mary L. Peterson
Mary B. Price
Mary Quade
Carren Sandall
Margaret Sharemet
Carol Spencer
Kathryn Stebbins
Cynthia J. Urbytes
Marian E. Vassar
Alice Warsinski
Helen F. Welford

First Tenors

William Bronson
Hugh C. Brown
Charles R. Cowley
Marshall Franke
Joseph Kubis
Robert E. Lewis
Paul Lowry
Robert K. MacGregor
Bernard Patterson
Second Tenors
John W. Etsweiler III
Gary M. Gation

Albert P. Girod, Jr.
Donald L. Haworth
Ted Hefley
Thomas Hmay
Daniel M. Kaller
Kenneth S. Price
James D. Priore
Carl R. Smith
David L. Snyder
Christopher White

First Basses

Bruce H. Aaron
Robert O. Andres
Marion L. Beam
John M. Brueger
Thomas B. Cox
James M. Ellenberger
Weng Hee Ho
Martin Jean
William D. Ling
Lawrence L. Lohr
Charles Lovelace
James C. Schneider
Donald R. Williams

Second Basses

Douglas W. Bond
Chett Breed
John C. Brown
Glenn J. Davis
Bruce B. Dickey
John Dunkelberger
Paul R. Kaczmarek
Charles F. Lehmann
W. Bruce McCuaig
Raymond O. Schankin
John T. Sepp
Robert T. Shellenberger, Jr.
Robert D. Strozier
Terril O. Tompkins
John Van Bolt

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270 Phones: (313) 665-3717, 764-2538