



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

*The* ANN ARBOR

*May Festival*

THE PHILADELPHIA ORCHESTRA  
EUGENE ORMANDY, *Music Director*  
RICCARDO MUTI, *Principal Guest Conductor*  
WILLIAM SMITH, *Associate Conductor*

EUGENE ORMANDY, *Conducting*  
ISAAC STERN, *Violinist*

WEDNESDAY EVENING, APRIL 23, 1980, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

*Leonore* Overture No. 3, Op. 72a . . . . . BEETHOVEN  
Concerto in D major for Violin and Orchestra, Op. 61 . . . . . BEETHOVEN  
Allegro ma non troppo  
Larghetto  
Rondo allegro

ISAAC STERN

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

\*Pictures at an Exhibition . . . . . MUSSORGSKY-RAVEL  
Promenade  
The Gnome  
Promenade  
The Old Castle  
Promenade  
Tuileries  
Bydlo  
Promenade  
Ballet of the Chicks in Their Shells  
Samuel Goldenberg and Schmuyle  
The Market Place in Limoges  
The Catacombs: Sepulcrum Romanum  
Con mortuis in lingua mortua  
The Hut on Fowl's Legs (Baba Yaga)  
The Great Gate at Kiev

\*Available on Angel, RCA Red Seal, and Columbia Records.  
*Isaac Stern: Columbia Records.*

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

## PROGRAM NOTES

by RICHARD FREED

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

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

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

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

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

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

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

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

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

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

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

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

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

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### About the Artists

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

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

## THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Music Director and Conductor*

RICCARDO MUTI, *Principal Guest Conductor*

WILLIAM SMITH, *Associate Conductor*

SEYMOUR L. ROSEN, *Executive Director*

JOSEPH H. SANTARLASCI, *Manager*

### *Violins*

Norman Carol  
*Concertmaster*

William de Pasquale  
*Associate Concertmaster*

David Arben  
*Associate Concertmaster*

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

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

### *Violas*

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

### *Violoncellos*

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

### *Basses*

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

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

### *Flutes*

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

### *Piccolo*

### *Oboes*

Richard Woodhams  
Stevens Hewitt  
Charles M. Morris  
Louis Rosenblatt  
*English Horn*

### *Clarinets*

Anthony M. Gigliotti  
Donald Montanaro  
Raoul Querze  
Ronald Reuben  
*Bass Clarinet*

### *Bassoons*

Bernard Garfield  
John Shamlan  
Adelchi Louis Angelucci  
Robert J. Pfeuffer  
*Contra Bassoon*

### *Horns*

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

### *Trumpets*

Frank Kaderabek  
Donald E. McComas  
Seymour Rosenfeld  
Roger Blackburn

### *Trombones*

Glenn Dodson  
Tyrone Breuninger  
M. Dee Stewart  
*Bass Trumpet/Tenor Tuba*  
Robert S. Harper  
*Bass Trombone*

### *Tuba*

Paul Krzywicki

### *Timpani*

Gerald Carlyss  
Michael Bookspan

### *Battery*

Michael Bookspan  
Alan Abel  
Anthony Orlando  
William Saputelli

### *Celesta, Piano and Organ*

William Smith  
Marcel Farago  
Davyd Booth

### *Harp*

Marilyn Costello  
Margarita Csonka

### *Librarians*

Clint Nieweg  
Robert M. Grossman

### *Personnel Manager*

Mason Jones

### *Stage Personnel*

Edward Barnes, *Manager*  
Theodore Hauptle  
James Sweeney

### *Broadcast Recording Director*

Albert L. Borkow, Jr.

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## UNIVERSITY MUSICAL SOCIETY

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