

# The University Musical Society

of  
The University of Michigan



*Presents*

## Boston Symphony Orchestra

SEIJI OZAWA, *Music Director and Conductor*

The Festival Chorus of The University Choral Union

DONALD BRYANT, *Director*

SATURDAY EVENING, APRIL 5, 1975, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

\*Overture, Leonore No. 3, Op. 72b . . . . . BEETHOVEN  
The Cloud Messenger . . . . . LOREN RUSH

### INTERMISSION

\*Daphnis et Chloé . . . . . RAVEL  
with THE FESTIVAL CHORUS

*\*Available on RCA  
Deutsche Grammophon Records*

The Festival Chorus and Boston Symphony Orchestra will again present Ravel's "Daphnis et Chloé" this Tuesday, April 8, in Chicago's Orchestra Hall, by invitation of the Ravinia Festival Association in celebration of its fortieth anniversary.

## PROGRAM NOTES

Overture, Leonore No. 3, Op. 72b . . . . . LUDWIG VAN BEETHOVEN

On November 13, 1805, Napoleon Bonaparte's troops marched into Vienna. Seven days later the first performance of Beethoven's only opera *Fidelio* was given at the Theater-an-der-Wien 'before stalls full of French officers'. For the first production Beethoven wrote the overture now known as "Leonore No. 2." The following year the revised version began with "Leonore No. 3," a piece even more elaborately constructed than its precursor. For the 1814 production Beethoven realized that so long and formal a piece was out of place before the first act, and wrote the overture now called "Fidelio," a shorter and simpler piece which is theatrically a more effective prelude to the domestic atmosphere of the first scene. The overtures for the two earlier versions, masterpieces both, are happily now staples of the symphonic repertoire.

The Cloud Messenger . . . . . LOREN RUSH

Born in 1935 in Southern California, Loren Rush currently resides in Point Richmond, California. He began the study of piano at the age of six and gradually extended his studies to include bassoon, contrabass, percussion, and the Japanese koto, the instrument he uses as a compositional aid. He studied composition with Robert Erickson and attended San Francisco State University, the University of California at Berkeley, and Stanford University, where he received a doctoral degree. His fellowships and awards include the Rome Prize, the Institute of Arts and Letters Award, and a Guggenheim Fellowship. He has been active in the San Francisco Bay Area both as a conductor and instrumentalist in the performance of new music. As Stanford Artificial Intelligence Project Visiting Scholar, he is currently a member of the Stanford Computer Music Project, where, in his own words, "a small group of composers is using a large computer as a musical instrument." Mr. Rush wrote the following comments for the American première of *The Cloud Messenger*:

"If I were to refer to *The Cloud Messenger* as 'this difficult achievement with its infinitely demanding thorough details, strong in its means of expression, but extremely sensitive and informed throughout by mathematics, the creator of the ineffable mystery of space,' I would be quoting Le Corbusier on his cathedral at Ronchamp at the benediction in 1955.

"After the première of *Nexus 16* at Tanglewood in 1964, Erich Leinsdorf asked me to write a piece for the Boston Symphony Orchestra. By the following summer in Point Richmond I had a fairly precise mental image of the piece and even a few sketches, and by the fall of 1967 I was able to show him in New York the score in nearly complete form, except for some of the detail. He agreed to program the piece as soon as he received the score in a form complete enough that the performance parts could be made. *The Cloud Messenger* was completed in the summer of 1970. By then I had been living in Rome for a year and Erich Leinsdorf had retired from the Boston Symphony Orchestra.

"*The Cloud Messenger* was premièreed in 1971 with the Rome Symphony Orchestra (RAI) conducted by Giampiero Taverna. It is one movement and scored in ninety-nine individually defined instrumental parts. It is mainly dramatic, a sort of musical 'theater of the mind' where several musical 'characters' are developed in various dramatic relationships. Liszt probably would have called it a tone poem.

"The title is somewhat more evocative than descriptive."

Daphnis et Chloé . . . . . MAURICE RAVEL

The two suites from the ballet *Daphnis et Chloé*, familiar to concert audiences, consist of the second and third parts of the ballet. Between them is an episode in which Chloé, a captive, her hands bound, tries to escape.

The first dozen measures establish perfectly the tonal picture. We hear soft, shimmering strings (muted), a harp *arpeggio*, suave blending chords from the chorus, a limpid flute solo, answered by natural notes from the horn. This phrase is a true leading motif, ardent, gently expressive of the two lovers. It recurs throughout the score, forever changing in shape and color. Other motifs are also to appear, undergo subtle transformation, and at the last to reach their most vivid expression.

The opening scene of the ballet is a meadow on the edge of a sacred grove, hills seen in the distance. At the right is a grotto, guarded by the sculptured likeness of three nymphs. A great rock at the left rear suggests the god Pan. It is a clear afternoon of spring. Young men and girls enter, bearing baskets with offerings for the nymphs. There follows a graceful and stately religious dance, the chorus joining. Daphnis appears, preceded by his flock. Young girls surround Daphnis and dance (in 7/4 rhythm). Chloé appears and is drawn into the dance. Dorcon, a grotesque figure, and Daphnis, the handsome shepherd, are rivals for Chloé. The two perform a dance in turn, but Dorcon's dance is received with derision and the dance of Daphnis with general approval. After the dance (*gracieuse et légère*), pirates burst upon the scene and carry off Chloé. Daphnis enters, finds a sandal that she has dropped and prays to the nymphs for her safety. The three sculptured nymphs come to life, descend and perform a dance (*lente et mystérieuse*). All pay homage at the altar of Pan.

The second scene, which comprises the first concert suite, shows the camp of the pirates by the sea. A trireme is seen in the distance. The pirates enter, carrying torches and booty. There follows the warlike dance (*danse guerrière*).

The episode which follows becomes a connecting point between the two orchestral suites. Chloé is brought in, her hands tied. She performs a *danse suppliante* and tries to escape, but is prevented. Satyrs, emissaries of Pan, surround the pirates. The god himself appears and the pirates flee in terror, leaving Chloé.

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloé, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloé. They find Daphnis and wake him; Chloé enters and the lovers embrace. Chloé, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloé reenact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. This pantomime leads to Ravel's famous flute cadenza, mimed by Chloé, and (in appearance) played by her lover. The pantomime is concluded by a sacrifice at the altar of Pan. Then the "general dance," the riotous finale in 5/4 rhythm begins. It becomes increasingly wild and bacchanalian. Chloé falls into the arms of Daphnis. The ballet ends in a "joyous tumult."

A very special event!

# Vladimir Horowitz

appears in Ann Arbor's Hill Auditorium in recital  
on Sunday afternoon, April 20, at 4:00 p.m.

Ticket information:

Main floor: \$15, \$12, \$10; First balcony: \$12, \$10, \$8; Second balcony: \$7, \$6, \$5  
Tickets on sale at Burton Tower, first floor, beginning Monday morning, April 7, at 9:00. Mail orders will be accepted as long as seats are available. If your choice of location is not available, next best remaining seats will be substituted. (Enclose self-addressed, stamped envelope; check payable to University Musical Society.) ABSOLUTELY NO PHONE ORDERS.

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## THE FESTIVAL CHORUS

DONALD BRYANT, *Conductor*

NANCY HODGE, *Accompanist*

### *First Sopranos*

Edith Bookstein  
Karen Brown  
Judith Calligan  
Elaine Cox  
Phyllis Denner  
Linda Fenelon  
Estelle Fox  
Gladys Hanson  
Joanne Hoover  
Sigrid Johnson  
Ann Keeler  
Leigh Martin  
Kathleen Molony  
Mary Ann Sincock  
Elizabeth Smeltekop  
Jacqueline Stoutenborough  
Norma Ware  
Beverly Wistert

### *Second Sopranos*

Ann Barden  
Kathy Berry  
Doris Datsko  
Mary Hiraga  
Patricia Hodgson  
Alice Horning  
Frances Lyman  
Vicki Porter  
Carol Porterfield  
Virginia Reese  
Carolyn Richards  
Susan Schluederberg  
Patricia Tompkins

### *First Altos*

Judith Adams  
Martha Ause  
Lola Black  
Marion Brown  
Lael Cappaert  
Sally Carpenter  
Carol Dick

Kathryn Greene  
Ellen Gross  
Nancy Karp  
Nancy Keppelman  
Geraldine Koupal  
Joann Kratzmiller  
Kirsten Lietz  
Lois Nelson  
Carren Sandall  
Christine Wendt  
Charlotte Wolfe

### *Second Altos*

Sandra Anderson  
Ellen Armstrong  
Marjorie Baird  
Mary Haab  
Joan Hagerty  
Kathy Klykylo  
Elsie Lovelace  
Linda Ray  
Beverly Roeger  
Carol Spencer  
Delores Vander Wal  
Nancy Williams

### *First Tenors*

Alan Cochrane  
Kenneth Dodd  
Robert Domine  
Marshall Franke  
Marshall Grimm  
Myron Gross  
Paul Lowry  
Robert MacGregor  
Dennis Mitchell  
Robert Sauser  
Marc Setzer  
Arthur Vidrich

### *Second Tenors*

Martin Barrett  
John Etsweiler III  
Robert Freed

Jeffrey Halpern  
Donald Haworth  
Thomas Hmay  
Robert Johnson  
Dwight Klettke  
James Larsen  
Phillip Smith  
Michael Verschaeve

### *First Basses*

Viktors Berstis  
Fred Bookstein  
Robert Damashek  
John Dietrich  
Walter Evans  
Thomas Hagerty  
Edgar Hamilton  
Jeffrey Haynes  
Mark Hirano  
John Jarrett  
Gary Ketterman  
Klair Kissel  
Steven Olson  
Paul Robinson  
Michael Roth  
Roger Smeltekop  
Riley Williams

### *Second Basses*

Gabriel Chin  
Aaron Ellis  
Phillip Pierson  
Gregg Powell  
Brian Rhinesmith  
Paul Robinson  
George Rosenwald  
Jay Sappington  
Raymond Schankin  
Helmut Schick  
Wallace Schonschack  
Thomas Sommerfeld  
Robert Strozier  
Terril Tompkins  
John Van Bolt

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## UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48104

Phones: 665-3717, 764-2538