

# The University Musical Society

of  
The University of Michigan



Presents

## The ANN ARBOR May Festival

THE PHILADELPHIA ORCHESTRA  
EUGENE ORMANDY, *Music Director and Conductor*  
WILLIAM SMITH, *Assistant Conductor*

EUGENE ORMANDY, *Conducting*

WEDNESDAY EVENING, APRIL 28, 1976, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

Symphony No. 31 in D major, "Hornsignal" . . . . . HAYDN  
Allegro  
Adagio  
Menuet  
Finale: moderato molto

"Echoes from an Invisible World,"  
Three Movements for Orchestra . . . . . LESLIE BASSETT  
Commissioned by Eugene Ormandy and The Philadelphia Orchestra as part of the National Endowment for the Arts' commissioning project in commemoration of the United States Bicentennial.

### INTERMISSION

\*"Invitation to the Dance," Op. 65 . . . . . WEBER  
(Transcribed for Orchestra by Eugene Ormandy)

†Suite from the Ballet, "Billy the Kid" . . . . . COPLAND  
The Open Prairie  
Street in a Frontier Town  
Card Game at Night  
Gun Battle  
Celebration after Billy's Capture  
The Open Prairie Again  
(Played without pause)

\*"La Valse" . . . . . RAVEL

*The Philadelphia Orchestra records exclusively for RCA Red Seal*  
\* Available on Columbia Records  
† Available on RCA Red Seal

## PROGRAM NOTES

by

RICHARD FREED

Symphony No. 31 in D major, "Hornsignal" . . . . . JOSEPH HAYDN  
(1732-1809)

The Symphony, whose full subtitle is *Auf dem Anstand—mit dem Hornsignal* ("On the Lookout—With the Horn Signal"), was composed and performed at Eszterháza in 1765. The horn signal which opens the first movement is an actual hunting motif in use for years before Haydn's time, to which he attached a prefatory fanfare of his own invention; the hunting figure recurs within the movement (alternating with display passages for the flute), and the fanfare figure returns at the end.

The two pairs of horns are the only winds used in the slow movement. Here they drop their "hunting" character and are given solo prominence, together with solo violin and cello, in an elegant *concerto grosso* setting. The ensuing minuet is vigorous and ingratiating, exuding the character of a rustic dance; the oboes and horns get the spotlight in the Trio.

The finale is not the expected bubbly rondo, but a leisurely set of seven variations, almost a miniature "concerto for orchestra" in the sense that different instruments or sections are featured from one variation to the next. After the final variation there is another unexpected touch: a cheery *presto* coda, totally unrelated to the variation material and capped by a reprise of the horn signal that introduced and sealed the first movement.

"Echoes from an Invisible World,"

Three Movements for Orchestra . . . . . LESLIE BASSETT  
(1923- )

Among the several commissioning programs funded by the National Endowment for the Arts in celebration of the United States Bicentennial is one for new orchestral works from six American composers, each to be introduced by a different orchestra among six of the country's leading symphonic ensembles and then performed in turn by each of the other five in that group. Under this program John Cage has been commissioned for a work to be introduced by the Boston Symphony Orchestra, David Del Tredici has written one for the Chicago Symphony, Jacob Druckman for the Cleveland Orchestra, Morton Subotnick for the Los Angeles Philharmonic, Elliott Carter for the New York Philharmonic, and Leslie Bassett has composed the work Eugene Ormandy and The Philadelphia are performing in tonight's concert. Mr. Bassett's *Echoes from an Invisible World* will be performed by the other five orchestras during the Bicentennial period.

Leslie Bassett's first professional experience was as a trombonist in jazz combos in California; during World War II he played the trombone in the 13th Armored Division Band. His orchestral Suite in G was performed in December 1946, a few months before his graduation from Fresno State College. After receiving his doctorate from the University of Michigan, where he studied with Ross Lee Finney, Mr. Bassett went to Paris on a Fulbright grant, and took further work with Nadia Boulanger, Arthur Honegger, and Roberto Gerhard; he also studied electronic music with Mario Davidovsky in this country. In 1952 he returned to the University of Michigan as a faculty member, and is now Professor of Music and chairman of the Composition department here. Since the Fulbright award in 1950, Mr. Bassett has won a *Prix de Rome* and numerous other grants and awards, among them the Pulitzer Prize in 1966 for his *Variations for Orchestra*, a work given its première by Mr. Ormandy and The Philadelphia Orchestra in October 1965.

*Echoes from an Invisible World* was written during a sabbatical leave in 1974, when Mr. Bassett held a Guggenheim Fellowship; he began the work at the Montalvo Center for the Arts in Saratoga, California, continued his writing in Italy at the Rockefeller Foundation Center on Lake Como, and completed it in Ann Arbor. The score, inscribed "For The Philadelphia Orchestra and its esteemed Music Director, Eugene Ormandy," calls for a large orchestra, with an especially full percussion section. The work's title is a quotation from Giuseppe Mazzini (1805-72), the Italian patriot and associate of Garibaldi: "Music, the echo from an invisible world." Mr. Bassett expands on this in the notes he has kindly provided for this performance:

"I have long been attracted to Giuseppe Mazzini's remarkable definition of music as 'the echo from an invisible world.' In one sense, of course, we could say that any piece would fit the definition, yet I sought here to come closer to what I believe to be his intention, striving to evoke something of the mystery of music and inviting possible reflections by the listener (perhaps after hearing the work) upon the remarkable force and eloquence of an art which, in spite of many illuminating studies of its physical properties and hundreds of scholarly analyses, remains elusive.

"The title is suggestive, not descriptive. Only a few sounds could, by any stretch of the imagination, be called echoes: quiet tones that remain after a sharp attack in another instrument, repeating sounds that diminish in intensity following a sharp attack, etc. Much of the music

springs, instead, from sources that are implanted within the score, yet are comparatively insignificant. One of the more obvious of these is the opening three-chord piano figure whose 12 tones recur in many guises throughout the work and contribute to the formation of other sounds and phrases. The principle of unfolding and growth from small elements is basic to the work, as is the principle of return to them. The musical material came about by very personal means, often prompted by the many exciting possibilities of orchestral texture and gesture. The three movements are similar to the extent that they end quietly, have intense passages as well as quiet ones, fluctuate between metered and unmetered music, and require extensive dividing of the strings. The outer two movements are essentially fast, the middle one slow.

“While the relationship of the score to the spirit of the Bicentennial may seem tenuous, I believe it to be fully in sympathy with that spirit by celebrating the incredible, wonderful, unknowable source, not only of music, but of all of man’s noblest qualities.”

Invitation to the Dance, Op. 65 . . . . . CARL MARIA VON WEBER  
(1786–1826)

(Transcribed for Orchestra by Eugene Ormandy)

The “Invitation to the Dance” is an invitation in more than just a programmatic sense; for it ushered in the era of “serious” dance music. Music of this kind is meant for imaginary rather than actual dancers, is often symphonic in scope and may tell a story with the help of a written program.

Weber’s *Invitation* has the simplest “plot.” At a ball a gentleman approaches a lady and in courtly terms requests the pleasure of the next dance (solo cello at outset). The lady replies demurely in the affirmative (woodwinds). While waiting for the dance to begin they converse, the gentleman offering observations, the lady politely agreeing with him. Suddenly a bold *allegro vivace* alters the atmosphere: the dance has begun, conventional politeness gives place to the excitement of uninhibited physical motion as the partners whirl across the ballroom with the other dancers. Whenever the pace of the music abates they converse gaily, only to give themselves more vigorously to the intoxicating rhythm as the waltz wells up again. The dance comes to an end. There is a pause. The gentleman, assuming his former manner, escorts the once-more demure lady to her seat, bows, and withdraws.

Suite from the Ballet, *Billy the Kid* . . . . . AARON COPLAND  
(1900– )

“Because we live here and work here,” Aaron Copland wrote in 1941, “we can be certain that when our music is mature it will also be American in quality. American individuals will produce an American music.” More than any other composer except Charles Ives—and long before Ives was belatedly “discovered”—Copland himself created a solid, viable, and internationally recognized American musical tradition. This he accomplished most strikingly in the three ballet scores he composed between 1938 and 1944: *Billy the Kid*, *Rodeo*, and *Appalachian Spring*.

Wilfrid Mellers, in his book *Music in a New Found Land* (which he dedicated to Copland), offers this provocative analysis of *Billy the Kid*:

“It is significant that the first of Copland’s ‘Wild West’ ballets, *Billy the Kid* (1938), has for theme the conflict between Society and the Outlaw. Billy was a historical figure who, at the age of eleven, stabbed a man who shot his mother in a brawl. Later he shoots a man who accuses him of cheating at cards; there is a gun battle between Billy’s gang and the Sheriff’s representatives in the course of which Billy is captured. . . . He escapes from prison, however, and joins his Mexican sweetheart in the solitude of the desert. He is betrayed to the Sheriff by an Indian guide; the Law closes in on him in the silence of the night, and he is shot by the Sheriff as he lights a cigarette. The ballet concludes as it began with a march of the pioneers, moving westward with the Sheriff at their head.”

“La Valse”: A Choreographic Poem . . . . . RAVEL  
(1875–1937)

Ravel described the work as “a kind of apotheosis of the Viennese waltz, with which is mingled in my mind the idea of the fantastic whirl of destiny.”

The following “program” of “La Valse” is printed in the score:

Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter, little by little. One sees an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The lights of the chandeliers burst forth, fortissimo. An Imperial Court about 1855.

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Music Director and Conductor*

WILLIAM SMITH, *Assistant Conductor*

BORIS SOKOLOFF, *Manager*

JOSEPH H. SANTARLASCI, *Assistant Manager*

*Violins*

Norman Carol  
*Concertmaster*

William de Pasquale  
*Associate Concertmaster*

David Arben  
*Assistant Concertmaster*

Morris Shulik  
Owen Lusak  
David Grunschlag  
Frank E. Saam  
Frank Costanzo  
Barbara de Pasquale  
Herbert Light  
Max Miller  
Ernest L. Goldstein  
Luis Biava  
Vera Tarnowsky  
Larry Grika  
Cathleen Dalschaert  
Herold Klein

Irvin Rosen  
Robert de Pasquale  
Armand Di Camillo  
Joseph Lanza  
Julia Janson  
Irving Ludwig  
Jerome Wigler  
Virginia Halfmann  
George Dreyfus  
Arnold Grossi  
Louis Lanza  
Stephane Dalschaert  
Isadore Schwartz  
Booker Rowe  
Charles Rex  
Davyd Booth

*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  
Winifred Mayes  
Harry Gorodetzer  
Lloyd Smith  
Joseph Druian  
Bert Phillips  
Deborah Reeder  
Christopher Rex  
George Harpham  
William Saputelli  
Marcel Farago  
Santo Caserta

*Basses*

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

*Flutes*

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

*Piccolo*

*Oboes*

John de Lancie  
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*

Mason Jones  
Nolan Miller  
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  
Robert S. Harper  
*Bass Trombone*

*Tuba*

Paul Krzywicki

*Timpani*

Gerald Carlyss  
Michael Bookspan

*Battery*

Michael Bookspan  
Alen Abel  
Anthony Orlando  
William Saputelli

*Celesta, Piano  
and Organ*

William Smith  
Marcel Farago

*Harps*

Marilyn Costello  
Margarita Csonka

*Librarians*

Jesse C. Taynton  
Clint Nieweg

*Personnel Manager*

Mason Jones

*Stage Personnel*

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UNIVERSITY MUSICAL SOCIETY