

# The University Musical Society

of  
The University of Michigan



Presents

## Rotterdam Philharmonic Orchestra

EDO DE WAART, *Music Director and Conductor*

### The Festival Chorus

DONALD BRYANT, *Director*

SHERI GREENAWALD, *Soprano*

RAEDER ANDERSON, *Baritone*

FRIDAY EVENING, NOVEMBER 11, 1977, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

#### PROGRAM

The audience is invited to join the orchestra and chorus in the singing of the two national anthems. The verses of the Netherlands anthem are found inside.

Excerpts from *Marsyas* . . . . . DIEPENBROCK  
Marsyas and the Nymphs  
Dance of the Nymphs and Apollo's Epilogue

Te Deum, Op. 103, for Chorus, Orchestra, and Soloists . . . . . DVOŘAK  
Allegro moderato, maestoso  
Lento maestoso  
Vivace  
Lento

#### THE FESTIVAL CHORUS

SHERI GREENAWALD, *Soprano*      RAEDER ANDERSON, *Baritone*

#### INTERMISSION

Symphony No. 1 in D major . . . . . MAHLER  
Langsam schleppend—Wie ein Naturlau immer ser gemachlich  
Kraftig bewegt, doch nicht zu schnell  
Feierlich und gemessen, ohne zu schleppen  
Sturmisch bewegt

*Philips and CRI Records.*

## PROGRAM NOTES

Marsyas and the Nymphs; Dance of the Nymphs and  
Apollo's Epilogue from *Marsyas* . . . . . ALPHONS DIEPENBROCK  
(1862–1921)

Alphons Diepenbrock was born in Amsterdam, where he studied Classics at the university. He took his doctor's degree in 1888, his Latin thesis being on the life of the philosopher Seneca (2–65 A.D.). This piece of information would be superfluous, were it not for the fact that Diepenbrock felt close links with literature all his life. By far the greatest part of Diepenbrock's compositions are linked directly or indirectly with literature: songs and choral pieces, and incidental music to plays. He also wrote religious music, being inspired not only to devotional aspects of the Latin texts but also by their beauty.

Diepenbrock was constantly interested in the music of his own period. Richard Wagner was universally acclaimed as the indisputable founder of what was then contemporary music, but younger composers such as Richard Strauss, Gustav Mahler, and Claude Debussy influenced their contemporaries to a great extent, too, and although Diepenbrock was clearly influenced by the ideas of the Germans and the French, he always remained true to himself: poetic, elegaic, and extremely sensitive to nuances of timbre. This is demonstrated in his splendid incidental music to the mythological comedy, *Marsyas* or *The Enchanted Well* (1909–1910) by the young writer Balthazar Verhagen. Here, Diepenbrock's initially boundless adoration of Wagner gave way to a somewhat more critical attitude, Mahler and Debussy being the chief influences in his determination of the musical idea.

The story of *Marsyas* provides much scope for drama and humor. The satyr-flautist of *Marsyas* challenges the harp-playing god Apollo to a musical contest. The nymph Deiopea, who does not respond to Marsyas' ardors, chooses Apollo as the victor and is led off by him as his bride. Marsyas is left sadly behind by the well from which his beloved had risen; his tears turn the water into a love potion. He cannot enjoy it himself, and drowns himself in the well.

Te Deum, Op. 103 . . . . . ANTONIN DVOŘÁK  
(1841–1933)

The Te Deum was originally composed not for performance in church but for the Columbus Festival on the occasion of the 400th anniversary of the discovery of America. Dvořák composed it in the summer of 1892, before his departure for the United States to assume the post of Director of New York's National Conservatory of Music in the fall. Though a delay prevented the work from being performed at the Festival on October 12 of that year, it received its première nine days later at a concert which the composer himself conducted.

"O God, we praise Thee. We acknowledge that You are the Lord. Father everlasting, all the Earth worships Thee. To Thee all the Angels, Cherubim and Seraphim cry aloud, Holy God of Sabbath. Heaven and earth are full of the majesty of Thy glory. The glorious companies of Apostles and the noble army of Martyrs praise Thee. Oh Father of unending majesty, the Holy Church everywhere doth acknowledge Thee; Thine true, honorable, and only Son; as well as the Holy Ghost, the Comforter. Oh Christ, Thou art the King of Glory and the Everlasting Son of the Father. Thou didst abhor the Virgin's womb. Thou opened the Kingdom of Heaven to every believer when overcoming the sharpness of death. We believe that Thou shalt judge us. We in turn pray to Thee. Make Thy servants to be numbered with Thy Saints in everlasting glory. O God, save Thy people, Govern them, and bless them forever. Day by day we worship Thy name. O Lord, have mercy upon us. I have trusted in Thee, Lord, never let me be confounded."

Symphony No. 1 in D major . . . . . GUSTAV MAHLER  
(1860–1911)

During the years 1883–84, Mahler wrote his song cycle *Lieder eines fahrenden Gesellen*. He integrated two of these *Songs of the Wayfarer* into the First Symphony. The first and third movements are built upon the substructure of song. But melody is a primary element throughout the entire symphony. The interval of the fourth assumes structural importance. Throughout the symphony, we shall hear this falling fourth—now used as a harmonic building stone, now as part of a thematic sequence.

In the first movement, the musical scene evokes the delight of early morning, thus the clarinet imitates the cuckoo; Mahler hears the motive as a fourth. From this call evolves the principal subject of the main movement "always very comfortably." The theme, beginning tenderly in the divided cello section, is a quote from the second of Mahler's *Songs of the Wayfarer*.

Energetically moving (Kräftig bewegt), the second movement unfolds as an extended scherzo. Again the theme and its counterparts are derived from the germinating interval of a fourth. Mahler's vigorous orchestration is notable for daring effects. The trio, with its string glissando and oboe solo, begins with a shy, somewhat forlorn expression. Before long, the music becomes confident. An old-fashioned Alpine *Ländler* is played. Upon its return, the scherzo is condensed, while the orchestration is more metallic, forceful.

In a most unusual combination, the solo of the muted double bass and the muffled timpani begin the third movement with an eerie duet. Yet its theme is familiar: it is the French folk tune *Frère Jacques*. A canon begins its round. The oboe plays a counter-theme. Soon the whole orchestra participates in the canon.

A peculiar association of thought inspired Mahler to the oncoming tonal parody. A hunter is carried to his grave by the animals of the forest. Rabbits, carrying tiny flags, lead the procession. Owls and other feathered inhabitants of the woods follow. Deer and foxes trot along with solemn steps. Mahler's tone portrait of this mixed ensemble accounts for the curious expression of the music (such as the glaring sound of the E-flat clarinet or the "trivial" tapping of cymbal and big drum). After the procession of animals has vanished in the forest, a tender episode follows, very plain and simple, like a folk tune. In the final section the canon *Frère Jacques* returns.

All threads of the preceding movements lead to the *finale*. There are three main sections to this movement. The first section draws on the earlier mentioned theme (heard in the development of the opening movement). This is vehement music, unmistakably a battle of opposing forces. A tranquil, song-like interlude follows, dominated by a melody in the violins and its counterpart in the cellos. All thematic material is further developed, until strains of the initial movement reappear. An enormous *coda*, numbering no less than three hundred measures, powerfully and with triumphant sonorities of the full orchestra, brings the symphony to a close.

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### "Wilhelmus van Nassouwe" — Netherlands National Anthem

Wilhelmus van Nassouwe  
Ben ick van Duytschen bloet,  
Den Vaderlant ghetrouwe  
Blijf ick tot inden doet:  
Een Prince van Oraengien  
Ben ick vrij onverveert,  
Den Coninck van Hispaengien  
Heb ick altijd gheert.

Mijn Schilt ende betrouwen  
Sijt ghy, o Godt mijn Heer,  
Op u soo wil ick bouwen  
Verlaet my nemmermeer:  
Dat ick doch vroom magh blijven  
U dienaer taller stondt,  
Die Tyranny verdrijven,  
Die my mijn hert doorwondt.

William of Nassau, scion  
Of a Dutch and ancient line,  
I dedicate undying  
Faith to this land of mine.  
A prince I am, undaunted  
Of Orange, ever free.  
To the King of Spain I've granted  
A lifelong loyalty.

A shield and my reliance,  
O God Thou ever wert.  
I'll trust unto Thy guidance,  
O leave me not ungirt,  
That I may stay a pious  
Servant of Thine for aye,  
And drive the plagues that try us  
And tyranny away.

## THE FESTIVAL CHORUS

DONALD T. BRYANT, *Director*

NANCY HODGE, *Accompanist*

ROBERT JOHNSON, *Manager*

### *First Sopranos*

Ann Burke  
Letitia Byrd  
Susan Campbell  
Elaine Cox  
Christine Crockett  
Joann Dannecker  
Barbara Deur  
Barbara Dickey  
Estelle Fox  
Carole Gallas  
Gladys Hanson  
Joann Hoover  
Karen Huyser  
Berit Ingersoll  
Sylvia Jenkins  
Melinda Johnston  
Carolyn Leyh  
Doris Luecke  
Loretta Meissner  
Julia Remsperger  
Karwyn Rigan  
Alice Schneider  
Mary Ann Sincock  
Diane Weil  
Joanne Westman

### *Second Sopranos*

Kathy Berry  
Jessica Briefer  
Doris Datsko  
Mary Hiraga  
Alice Horning  
June Krenz

Karen Myhre  
Charlotte Nametz  
Eleanor Overdeck  
Susan Petcoff  
Vicki Porter-Fink  
Virginia Reese  
Carolyn Richards  
Susan Schluederberg  
Kathleen Sheehy  
Patricia Tompkins  
Rachelle Warren  
Judith Weber  
Kathleen Young

### *First Altos*

Pat Anderson  
Kathy Brady  
Ella Brown  
Marion Brown  
Lael Cappaert  
Sally Carpenter  
Sandra Festian  
Merian Frederick  
Meredy Gockel  
Valeria Green  
Janice Johnson  
Nancy Karp  
Wilma Krohn  
Metta Lansdale  
Kirsten Lietz  
Lois Nelson  
Anita Scherzer  
Mary Shell  
Nancy Tennenhouse

Johanna Wilson  
Charlotte Wolfe

### *Second Altos*

Marge Baird  
Mary Haab  
Joan Hagerty  
Dana Hull  
Kathy Klykylo  
Meredith Lloyd  
Elsie Lovelace  
Linda Nygren  
Beverly Roeger  
Ellen Oliver Smith  
Carol Spencer  
Katie Stebbins  
Libby Stuber  
Margaret Thompson

### *First Tenors*

Dan Boggess  
Hugh Brown  
Paul Lowry  
Robert MacGregor  
James McNally  
Dennis Rigan  
Rockwell Scherzer

### *Second Tenors*

Martin Barrett  
David Blakeley  
William Bronson  
Al Girod

Donald Haworth  
Robert Johnson  
Melbert Schwarz  
Philip Smith

### *First Basses*

Robert Andres  
Richard Andrews  
Steven Armstrong  
Howard Bond  
Dan Brady  
Lee Bratton  
Thomas Farrell  
Thomas Hagerty  
Klair Kissel  
Seth Kivnick  
Sol Metz  
Steven Olson  
Dennis Powers  
Richard Rector

### *Second Basses*

John Daly  
David Harari  
Alfred Meyer  
Philip Pierson  
Raymond Schankin  
Wallace Schonschack  
Mark Sebastian  
John Robert Smith  
Thomas Sommerfeld  
Robert Strozier  
Terril Tompkins  
John Van Bolt

The appearance tonight of the Festival Chorus with the Rotterdam Philharmonic Orchestra is another artistic achievement for these selected singers of the larger University Choral Union. Since its formation in 1970, the Festival Chorus has sung with the Melbourne Symphony Orchestra, the Paul Kuentz Chamber Orchestra of Paris, the Prague Symphony Orchestra, the Prague Chamber Orchestra, the Mozarteum Orchestra of Salzburg, the Leningrad Philharmonic, the Hague Philharmonic, the Detroit Symphony Orchestra, the Philadelphia Orchestra, and the Boston Symphony Orchestra; under conductors Aaron Copland, Eugene Ormandy, Seiji Ozawa, Sixten Ehrling, Thor Johnson, Jindrich Rohan, Neeme Jarvi, Jean Martinon, Hans Schweiger, Willem van Otterloo, and, of course, Donald Bryant. The 1976 Bicentennial Celebration provided the unique opportunity for a three-week European tour—a first for the Chorus as they presented programs in the cities of Bad Hersfeld, Vienna, Merano, Venice, Chartres, Tübingen, and an especially moving and significant program in Prague on the Fourth of July.

Further appearances this season include the performance of three Handel "Coronation" Anthems with the Orpheus Chamber Ensemble on Saturday, March 25, in Hill Auditorium, and, as part of the University Choral Union the three performances of Handel's "Messiah" next month, December 2, 3, and 4, and the May Festival collaboration with the Philadelphia Orchestra of the Berlioz *Requiem Mass* under guest conductor, Robert Shaw.

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### UNIVERSITY MUSICAL SOCIETY