The University Musical Society
of
The University of Michigan

Presents

The ANN ARBOR
May Festival

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

FESTIVAL CHORUS OF THE UNIVERSITY CHORAL UNION
DONALD BRYANT, Director
THOR JOHNSON, Conducting

SOLOISTS
NOELLE ROGERS, Soprano
ELIZABETH MANNION, Contralto
LESLIE GUINN, Baritone

MALCOLM FRAGER, Pianist

SUNDAY AFTERNOON, MAY 7, 1972, AT 2:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 29 in A major, K. 201
Allegro moderato
Andante
Menuetto
Allegro con spirito

Mozart

Stabat Mater, Op. 53
Noelle Rogers, Elizabeth Mannion, Leslie Guinn, and the Festival Chorus

Szymanowski

INTERMISSION

Concerto No. 2 in E-flat major, Op. 32, for Piano and Orchestra
Allegro maestoso
Adagio
Presto

Weber

MALCOLM FRAGER

RCA Red Seal

Fourth Concert
79th Annual May Festival
Complete Programs 3775
Many of Mozart's early instrumental works resist classification because the distinctions of form we make today were not known in his time. The symphony was in the process of evolving from the Italian *sinfonia* or *opera buffa* overture, which was characterized by two fast movements separated by a contrasting slow one. It presented no other problem of formal construction and had no obligation to the work it preceded. It was purely light, gay, ceremonial music, and thus it remained in the hands of the Italians themselves until German composers in Vienna began to expand its form, about 1760, by inserting a minuet between the slow second and final fast movements, and evolving in general a more aggressive style. Mozart's various visits to Vienna, especially during the year 1767 and again briefly in 1773, made him increasingly aware of the changes that were taking place in the Italian *sinfonia* at the hands of his own countrymen. A more robust romanticism had begun to flourish. The literary "*Sturm und Drang*" movement was getting underway and Goethe was launching its first manifestation in literature. The influence of the Viennese school upon Mozart, especially that of Franz Joseph Haydn, prevailed until 1777 when he visited Mannheim and heard its famous orchestra. In the Symphony in G minor, No. 25, K. 183, of 1773, he broke away noticeably from his earlier Italian models. His themes became more significant and their treatment more logical and dramatic; there was evidence that he was moving to greater freedom and individuality in the use of his instruments and that he was becoming more aware of effective balance between movements.

The four years between Mozart's seventeenth and twenty-first birthdays (1773–77) were spent in Salzburg. We know less about this period in his life than any other. Since he was at home with his family most of the time, there were few personal letters, which are the chief and most reliable sources of all biographical information concerning him. There is, however, a record of his compositions during these years that gives us some indication of his musical development. In the year 1774 alone, he created, besides the G minor, K. 183, three other symphonies—the C major, K. 200; the A major, K. 201, on this afternoon's program; and the D major, K. 202. Of the three, the D major was the last one composed and the only one actually dated (May 5, 1774). These symphonies are particularly significant, for they embody characteristics of his youth and promises of his maturity; they form the beginning of a transition to the monumental symphonies at the end of his life, the E-flat major, K. 543; the G minor, K. 550; and final C major, "Jupiter," K. 551. This transition is not an even one. Occasionally there are reversions to the operatic overture style, but in this symphony there is to be noted a spirit of romantic fervor. In spite of its modest instrumentation for strings, two oboes and two horns, it shares with the other symphonies of this group a more personal tone, a more ingenious development of thematic material, and an elasticity of structure unrevealed up to this point in his symphonic works. It rescued the symphony from the domain of the purely decorative; figuration drops everything merely conventional. Through a refinement of details found in chamber music, intensified through the device of imitation, the new spirit is detected in all movements. The second (Andante), has the subtle structure of a string quartet, augmented by two pairs of woodwinds; the third (Minuet), sharper contrast between its sections; and the Beethoven-like intensity of the Finale (Allegro con spirito) contains the richest and most dramatic development section written to this time.
Karol Szymanowski was born in Timoshovka (Ukraine), October 6, 1882, and died in Lausanne, Switzerland, March 28, 1937. He came from a Polish family of gifted musicians, studied at the Warsaw Conservatory, settled temporarily in Berlin, and from 1908 lived in Russia. During the revolution, he escaped from internment and fled to Warsaw in 1920, where he was appointed director of the State Conservatory in 1926, and established himself as an outstanding composer of what was then “modern” music. His early works had been strongly influenced by Richard Strauss and other German composers, but after the Second World War there was a radical change in his composing. Turning to Debussy and French Impressionism, he arrived at a mature style marked by a synthesis of Romantic, Impressionistic, and strong Nationalistic idioms; in his last works he was tending toward Schönbergian atonality. “He carries the death dream of romanticism,” wrote Erwin Felber, “to the border of awakening.”

Among his most enduring works are three symphonies, two violin concertos, *Symphonie concertante* for piano and orchestra. His *Stabat Mater*, composed in 1928, created a profound impression and has proved to be his most successful work.

The *Stabat Mater* ("The Mother Was Standing"), a thirteenth-century hymn ascribed to a Franciscan Monk Jacopo Todi (1228–1306), describes the grief of the mother of Christ at the Cross. Since the sixteenth century, its text, described by Heinrich Heine of "caressing tenderness," has inspired many composers, the most important being Josquin des Prés (1450–1521) and Giovanni Palestrina (1525–1594), who wrote polyphonic versions of sublime beauty. Later settings occurred in all periods; among the most notable are those of Giovanni Pergolesi (1736), Franz Joseph Haydn (1773), Franz Schubert (1815), Gioacchino Rossini (1842), Antonín Dvořák (1877), Giuseppe Verdi (1899), and Francis Poulenc (1949). The pathetic beauty of the text reflects characteristic features of the new feeling which came into Western Christianity with the transforming Franciscan movement. In a world filled with a sense of impending doom, fear and terror were mitigated by pity, sorrow, and love.

Soprano solo; chorus: *Stabat Mater dolorosa* ("The grieving Mother")
Baritone solo; chorus: *Quis est homo* ("What man would not weep")
Soprano and alto solo; chorus: *O, Eia, Mater, fons amoris* ("Let me, Mother, feel with thee thy grief")
Soprano and alto solo; chorus (a capella): *Fae mete cum pie flere* ("Let me weep beside thee")
Baritone solo; chorus: *Virgo virginum praeclara* ("Virgin, famed of all virgins")
Soprano, alto, baritone solo; chorus: *Christe, cum sit hinc exire* ("Christ, when my time is finished")

Concerto No. 2 in E-flat major, Op. 32, for Piano and Orchestra . . . . Weber

Carl Maria von Weber was born in 1786, and at his death in 1826, at the age of forty, he bequeathed to German composers (Robert Schumann, 1810–56; Felix Mendelssohn, 1809–47; Franz Liszt, 1811–86; and Richard Wagner, 1813–83) a heritage that ensured the creation of a new romantic style which ultimately placed Germany in the front rank of musical nations. Born a decade before Franz Schubert (1797–1828), and living to the advent of Liszt and Wagner, Weber's ideas, strongly sympathetic to the romantic revolt in literature, awoke the dormant soul of the true German spirit full of heroism, mystery and an innate love for nature. He cultivated a style that could be used in,
and reconciled to the theatre. His preeminence, therefore, stems from his operas. In Der Freischütz he clearly stated, with an astonishing realism, the atmosphere of the German forest, and the eeriness and the fantastic power of nature. He never achieved the climactic power of Wagner, who ultimately overshadowed him, for fulfillment of his ideal was not his destiny. “He died,” wrote the composer Cornelius, “of the longing to become Wagner.”

In his operas, Weber revolutionized classical orchestration, and his innovations were apparent in his instrumental works which include two symphonies, six varied concertos (several for clarinet, one for bassoon, and one for horn), and particularly in his two piano concertos, Op. 11 in C (1810) and the Op. 32 in E-flat (1811) heard this afternoon. It was written thirty years before the Schumann Concerto on Friday night’s program. His piano works are unjustifiably neglected today, with the possible exception of the Concertstück in F minor, the most frequently performed.

Weber was a pianist of prodigious talent. His inordinately large hands (he could stretch an interval of a twelfth), gave him complete mastery of the keyboard. As a performer, he sought to widen the expressive scope of his instrument, especially with the orchestra, thus he foreshadowed the later orchestral school of Liszt and Brahms in achieving a new concept of the piano concerto, not only in terms of ensemble, but in the creation of brilliant and striking effects, particularly in chordal and passage work, in bold jumps from one end of the keyboard to the other, and rapid passages of thirds in one hand, so evident in this concerto.

THE FESTIVAL CHORUS

DONALD BRYANT, Conductor  
NANCY HODGE, Accompanist

First Sopranos  
Ann Barden  
Lela Bryant  
Elaine Cox  
Linda Fenelon  
Cynthia Goodyear  
Darlene Gray  
Susan Haines  
Gladys Hanson  
Susan Hessleibart  
Leslie Horst  
Betsy Johnsmiller  
Mary Laje  
Carolyn Leyh  
Beth Pack  
Margaret Phillips  
Edith Robsky  
Carol Schlarman

First Altos  
Mary Ann Sincock  
Karen Smith  
Second Sopranos  
Margaret Babineau  
Lael Cappaert  
Doris Datsko  
Donna Folk  
Nancy Graser  
Alice Horning  
Frances Lyman  
Cindy Maher  
Laurl Beth Ronis  
Jo Ann Staebler  
Patricia Tompkins  
Sandra Winenz  
Kathy Wirstrom

First Tenors  
Kenneth Aptekar  
Owen Cathey  
Timothy Dombrowski  
Marshall Franke  
Marshall Grimm  
Carl Jech  
Michael Kaplan  
Paul Lowry  
Frederick Merchant  
David Reynolds  
Jess Wright

Second Tenors  
Martin Barrett  
John Burgess  
Michael Chateau  
Alan Cochrane  
Donald Coucke  
Merle Galbraith  
Donald Haworth  
Thomas Hmay  
Robert MacGregor  
Jonathan Miller  
Michael Snapes  
Alan Weaver  
William Webb

First Basses  
Thomas Folk  
David Gitterman  
Thomas Hagerty  
Edgar Hamilton  
Jeffrey Haynes  
Thomas Hochstetler  
Orville Kimball  
Klain Kissel  
James McDonald  
William Magretta  
Michael Nowak  
Terril Tompkins  
Donald Williams

Second Basses  
Neville Allen  
W. Howard Bond  
Gabriel Chin  
Oliver Holmes  
Gregg Powell  
George Rosenwald  
Helmut Schick  
Wallace Schonschack  
Thomas Sommerfeld  
Robert Strozier

Available for purchase in the lobby—a recording featuring the Festival Chorus in Smetana’s “Czech Song,” Dvořák’s Symphony No. 5 in F major, and three of Dvořák’s Slavonic Dances, as performed in the Prague Symphony concert in the Choral Union Series this season.