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

THE UNIVERSITY CHORAL UNION
DONALD BRYANT, Director

JOHN PRITCHARD, Conducting

Soloist
DONALD BELL, Baritone

FRIDAY EVENING, MAY 2, 1975, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

*Fantasia on a Theme of Thomas Tallis      VAUGHAN WILLIAMS
Divertimento No. 15 in B-flat major, K. 287 MOZART

Theme and Variations: andante grazioso
Menuetto
Adagio
Andante; allegro molto

INTERMISSION

“Belshazzar’s Feast” for Baritone, Chorus, and Orchestra WALTON

DONALD BELL
UNIVERSITY CHORAL UNION

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

Third Concert     Eighty-second Annual May Festival     Complete Concerts 3946
Overture, "Les Francs-Juges," Op. 3       HECTOR BERLIOZ
(1803-1869)

In medieval Westphalia a secret tribunal called the Femgericht (or Vehmgericht) sat in judgment of persons accused of witchcraft and heresy; the defendants were brought before this court blindfolded and manacled, and the only sentence handed down with a verdict of "guilty" was death. This was the setting of the opera libretto by Berlioz's friend Humbert Ferrand, which the composer began setting to music with great enthusiasm in the mid-1820s. The undertaking proved abortive when the Opéra refused Ferrand's libretto, and, as Berlioz noted, "my music was consigned to a limbo from which it has never emerged. The overture only has been played. I have used and developed some of the best ideas of this opera in subsequent compositions, and the remainder will either be treated the same way or burnt." One of the "subsequent compositions" was the "Symphonie fantastique," in which the "March of the Guards" from the opera was recast to serve as the fourth movement, the "March to the Scaffold."

The Overture to "Les Francs-Juges," Berlioz's first major orchestral work, was composed in 1827 and first performed under Habeneck in the first season of Conservatoire concerts, on May 26, 1828. Berlioz described the opera's plot as "monstrous, colossal, horrible," and these qualities are reflected in the awesome theme for the brass which represents the villainous Olmerick, chief of the dreaded tribunal. The allegro section begins with a fizzing, frenetic theme in the strings, which leads in turn to an impetuous, unexpectedly ingratiating one salvaged from an instrumental quintet Berlioz had written and abandoned before he came to Paris at the age of seventeen. Both of these themes—the latter assuming a heroic mold—are interrupted from time to time by menacing outbursts of the Olmerick theme in the trombones, and midway through the allegro there is a chilling section comparable, for its time, with the evocation of the Wolf's Glen in Weber's Freischütz—and pointing ahead to the "Ride to the Abyss" in Berlioz's own Damnation of Faust. "The orchestra here assumes a dual character," Berlioz wrote in his score: "the strings must play in rough and violent style, without covering up the flutes. The flutes and clarinets on the other hand play with a sweet and melancholy expression." Most striking here is the wild and imaginative use of the drums, which grow more and more insistent by subtle degrees until they overwhelm the other instruments and end the episode. Both the Olmerick and "heroic" themes return in the brilliant coda, to be swept away by a glorification of the first allegro theme.

Fantasia on a Theme by Thomas Tallis       RALPH VAUGHAN WILLIAMS
(1872-1958)

Thomas Tallis (ca. 1505-1585), named a Gentleman of the Chapel Royal by Henry VIII, was, according to his epitaph, a "myld and quyet Sort (O happy Man)." For the Archbishop of Canterbury's Metrical Psalter of 1567 Tallis composed a set of nine choral pieces illustrating the various modes; the third of these, in the Phrygian mode and set to the words "Why fumeth in fight," was edited by Vaughan Williams in 1906 as No. 92 in the English Hymnal (in which collection the original text is replaced by Addison's "When rising from the bed of death"). Three years later he returned to Tallis' piece and used it as the basis for the work in which, as Frank Howes remarked, he "declared himself to the world as a new force in English music."

Up to that time Vaughan Williams had written very little for orchestra and nothing of major proportions which bore nearly so personal an imprint; the "Tallis Fantasia" constituted his "signing in," and in a real sense remains his quintessentially representative work. In such later compositions as the symphonies and the still too-little-known Job the qualities disclosed here were elaborated and expanded upon, but this concise and original work was neither superseded nor surpassed as an expression of the composer's individuality, or of the indefinable element that went far beyond his involvement with folk sources in identifying his musical thought as uniquely English.

The "Tallis Fantasia," scored for double string orchestra and solo string quartet, is not a fantasia in the strict Elizabethan sense, not a "free fantasy" in the modern sense, and not a series of variations. It might be described as a sequence of meditations or ruminations on a theme whose very nature evokes an aura of mystical profundity and which stirred the deepest response in Vaughan Williams. The Fantasia is in fact related to several of his other works thematically as well as spiritually. The opening theme is a modification of one he had used in two vocal works of 1905— "Toward the Unknown Region," a choral setting of Walt Whitman's words, and "Bright is the ring of words," the second of the Songs of Travel on texts of Robert Louis Stevenson. Another theme, introduced later in the "Fantasia" as a variant of the one by Tallis, was re-used some forty years later as the motif of the Celestian City in the opera The Pilgrim's Progress.
The actual Tallis theme is not stated outright at first, but rather hinted at by the low strings, *pizzicati*, under a sustained note in the violins and with a responsive effect provided by a swaying chordal figure. When the theme does appear in full, it is given in Tallis' original nine-part harmonization. After some elaboration the two string orchestras assume their antiphonal roles: the larger group, with the solo quartet, makes its comments on portions of the theme, each time answered by the smaller group with the "swaying" figure. At length the solo viola introduces the *Pilgrim's Progress* theme, which passes through the two orchestras and is then taken up by solo violin and viola. The solo quartet and both orchestras recall various motifs, a brief *Adagio* passage leads back to the original theme, and a brief coda ends the work on a note of calm resolution.

**Divertimento No. 15 in B-flat major, K. 287**  
*Wolfgang Amadeus Mozart*  
(1756–1791)

The attachment of the Countess Antonia Lodron's name to three substantial works she commissioned from Mozart has earned that lady a certain measure of immortality which no one would begrudge her. The Concerto in F major for three pianos, K. 242, which the Countess and her two daughters performed, and the Divertimentos in F, K. 247, and in B-flat, K. 287, were written within a span of twelve months; the B-flat Divertimento, the most ambitious of these works, was completed on February 1, 1777, just five days after Mozart turned twenty-one. The original scoring of both divertimentos was for two violins, viola, double bass, and two horns, but the string complement is frequently expanded and, in fact, the Divertimento in B-flat, like the later one in D major, K. 334, is probably better known today from its appearances on orchestral programs than as a chamber work; its character is quite unaltered by the larger body of strings.

The first violin has a prominent role, which Mozart himself was the first to play; his enthusiasm for the work served to override his characteristic lack of enthusiasm for playing the violin, not only in the first performance, but in numerous subsequent ones, both in Salzburg and elsewhere. It was after a performance of K. 287 in Munich, in the late summer of 1777, that he wrote to his father: "I played as though I were the first fiddler in all Europe!" During the following year he played the Divertimento on a number of occasions in Paris and other cities he visited, and his father's letters to him describe several performances of the work in Salzburg during his absence. The early popularity of K. 287 is both understandable, in terms of audience appeal, and eminently well deserved on musical grounds. Alfred Einstein proclaimed the work "*a master-piece sui generis,*" citing its maturity, its character, and its subtlety as anticipations of Mozart's last Vienna period.

The Divertimento comprises six movements (two of which are omitted in the present performance). This performance begins with what is actually the second movement, a set of variations (*Andante grazioso*) in which the theme, as Einstein observed, "dons six different character-masks, none of them tragic." Lyrical sweetness predominates in the ensuing Minuet, preparing the listener for the sublime *Adagio* (E-flat), the most deeply felt section of the work and the one most in the true character of chamber music: the horns are silent throughout this movement, and the first violin's solo prominence is confirmed by a little cadenza at the end. Facets of the mature chamber-music style of Beethoven are discernible here and also in the final *Allegro*. (A second minuet, which stands between these two movements in the original version, is omitted here.)

The *Andante* introduction (in G minor) to the final movement is, in Einstein's words, "an exaggeratedly pathetic recitative" to set off the scintillating good humor of the *Allegro molto*, which is based on a comical popular song in South-German dialect, "D'Bäuerin hat d'Katz verlorn, weiss nit wo's is!" ("The peasant girl has lost her cat, and doesn't know where it is!") ("The peasant girl has lost her cat, and doesn't know where it is!"). The comic effect is heightened by a brief reappearance of the recitative just before the spirited conclusion.

**Belshazzar's Feast**  
*William Turner Walton*  
(1902– )

In the second and third decades of this century two young English composers stimulated a great deal of active interest in the musical world. William Walton's *Viola Concerto* (1929), *Belshazzar's Feast* for Baritone, Chorus, and Orchestra (1931), First Symphony (1935), Violin Concerto (1939), and Constant Lambert's *Ballet Romeo and Juliet* (1926), *Rio Grande* for Piano, Chorus, and Orchestra (1929), *Music for Orchestra* (1931), *Summer's Last Will and Testament, a Masque*, for Chorus and Orchestra (1936), and other major works of each raised high expectation among musicians and critics. Walton's name became linked with Lambert's for no other reason than they alone seemed to stand out hopefully in a dearth of creative talent. Actually they represent highly individual and completely independent styles.

After an enthusiastic reception of a performance of *Belshazzar's Feast* in 1931, Ernest Newman wrote in the London Sunday *Times*:

"Nothing so full-blooded as this, nothing so bursting with a very fury of exultation in the power of modern music, has been produced in this or any other country for a very long time; by the side
of it, Stravinsky's *Symphonie de Psaumes* is very anemic stuff indeed. Mr. Walton works consistently at a voltage that takes our breath away.

"But it is not mere sound and fury; the astounding thing about it all is the composer's musical control of the pounding, panting engine he has launched. It is difficult to realize that so young a man has so complete a command of his subject, of his craftsmanship, and of himself; it is all new, all individual, yet all so thoroughly competent musically. After this, I should not care to place any theoretical bonds to Mr. Walton's possible development."

Although much of the novelty of the score has evaporated in the past forty years, and we are more aware today of its obvious and external effectiveness, the music still impresses with its dramatic tension and immediacy. The individuality of Walton's style persists, although it no longer seems to defy tradition even though it sometimes discards it. It is marked by rapid pace, elasticity of thematic treatment, rhythmic displacements and fluctuations, and a complexity of harmony that is often mistaken for polyphonic writing. Today we are perhaps more acutely aware of the craftsmanship and the practicality of Walton's inventiveness than we were when this effective work first shocked us with its seemingly brutal expression. For all its harsh dissonance there is a retention of "key" feeling throughout; for all its apparent complexity of texture, the total effect is achieved without too much elaboration. The epic union of a double chorus, a large orchestra, and two brass bands cannot fail to excite by the sheer impact of its dynamics. This unabashed exploitation of all the resources of volume and sonority has been censured by some critics who point out that, in spite of the sensational effects achieved, there is little evidence of real creative energy. Yet the fact that Walton is able to sustain throughout this work a persistent unyielding pitch of relentless dramatic power attests to the fact that he has unquestioned inventiveness and resourcefulness as a composer.

The epic framework within which he shapes his musical forms and colors into a sonorous structural unity is an assembled text drawn from the Book of Psalms and the Book of Daniel by Osbert Sitwell. The vehemence of the Biblical text amply justifies the character of the music, which is always dramatically appropriate. There is no doubt that this myriad colored music, now restless and sullen, now savage and menacing—sings to us "of old unhappy far off things, and battles long ago."

—GLENN D. McGEEOCH

The text is as follows:

*Thus spake Isaiah:*

Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of the King of Babylon

Howl ye, howl ye, therefore:
For the day of the Lord is at hand!

By the waters of Babylon,
By the waters of Babylon
There we sat down: yea, we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.

Sing us one of the songs of Zion.

How shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon
There we sat down: yea, we wept.
O daughter of Babylon, who art to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,

For with violence shall that great city Babylon
be thrown down
And shall be found no more at all.

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron, and marble,
Cinnamon, odours, and ointments,
Of frankincense, wine, and oil,
Fine flour, wheat, and beasts,
Sheep, horses, chariots, slaves,
And the souls of men.

In Babylon
Belshazzar the King
Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and silver vessels:
Yea! the golden vessels, which his father,
Nebuchadnezzar,
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives,
And his concubines might drink therein.
Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery,
And all kinds of music: they drank wine again
And then spake the King:

Praise ye
The God of Gold
Praise ye
The God of Silver
Praise ye
The God of Iron
Praise ye
The God of Stone
Praise ye
The God of Wood
Praise ye
The God of Brass

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar whiles he tasted the wine
Commanded us to bring the gold and silver
vessels
That his Princes, his wives, and his concubines
Might rejoice and drink therein.

After they praised their strange gods,
The idols and the devils.
False gods who can neither see nor hear
Called they for the timbrel and the pleasant
harp
To extol the glory of the King.
Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:

O King, live for ever . . .
And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.
And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE
AND FOUND WANTING,'
In that night was Belshazzar the King slain
And his Kingdom divided.

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon is fallen, fallen.

Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail, and rend the raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgment come.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

Then sing aloud to God our strength.
Make a joyful noise unto the God of Jacob.
For Babylon the Great is fallen.

Alleluia!

---

JOHN PRITCHARD

John Pritchard, eminent British conductor, is widely known for his large and varied repertoire encompassing all musical ages. He was musical director of the Royal Liverpool Philharmonic from 1956 to 1962 and of the London Philharmonic from 1962 to 1966. He conducted the latter when it became the first Western symphony orchestra to perform in the People's Republic of China. He has conducted several orchestras in the United States including the San Francisco and Pittsburgh, and is making his debut with the Philadelphia Orchestra this season. Tonight marks Mr. Pritchard's Ann Arbor May Festival debut.

Equally at home in the operatic hall, Mr. Pritchard has conducted in major opera houses throughout the world, including the Metropolitan, San Francisco, Chicago Lyric, Naples' San Carlo, Buenos Aires' Teatro Colon, and Covent Garden. In 1952, he conducted the Covent Garden gala celebrating the coronation of Queen Elizabeth II. In 1947, Mr. Pritchard began his association with The Glyndebourne Festival in England, where he is now Musical Director, Principal Conductor, and Artistic Counsel.
### First Sopranos
Lucy Bjorklund  
Blanchard, Bette  
Bradstreet, Lola  
Brock, Kathryn  
Bronson, Ann  
Brown, Karen  
Cassis, Odette  
Cox, Elaine  
Denner, Phyllis  
Gallas, Carole  
Fenelon, Linda  
Fox, Estelle  
Gelstein, Deborah  
Gockel, Barbara  
Gretka, Christine  
Hanson, Gladys  
Hoover, Joanne  
Ingle, Mary Ellen  
Jenkins, Sylvia  
Kaczmarek, Ann  
Keeler, Ann  
Kleckap, Karen  
Luecke, Doris  
Magoff, Lisa  
Malila, Elida  
Manuel, Kris  
Mathison, Denise  
McCullum, Barbara  
McCreary, Susan  
Meyer, Kathy  
O'Shea, Maureen  
Paillewicz, Monica  
Pearson, Agnes  
Phillips, Beth  
Rowe, Linda  
Schneider, Alice  
Schuler, Ann  
Simons, Alane  
Skiba, Mary Ann  
Stockhorst, Eva  
Tomayor, Lore  
Van Gelderen, Cynthia  
Ware, Norma  
Woodman, Linda

### Second Sopranos
Albain, Kathy  
Allen, Tracy  
Almuti, Gloria  
Berry, Kathy  
Burr, Virginia  
Buss, Marilyn  
Capalbo, Gina  
Carron, Barbara  
Colwell, Barbara  
Dindoffer, Christina  
Fraley, Galene  
Harris, Kathryn  
Hayes, Ruth  
Hiraga, Mary  
Hodgson, Patricia  
Horning, Alice  
Jacobi, Lois  
Johnson, Elizabeth  
Juvinal, Arlene  
Kletkte, Patricia  
Kosarin, Stephanie  
Lamb, Margaret  
Leatherman, Cindy  
Lehmann, Judith  
Meyer, Linda  
Myhre, Karen  
Overbeck, Eleanor  
Palmis, Betty  
Pettos, Susan  
Petersen, Martha  
Pinkham, Janice  
Porter, Vicki  
Porterfield, Carol  
Pratt, Carolyn  
Reese, Virginia  
Richardson, Virginia  
Ronis, Laurel  
Schlueberg, Suzanne  
Sikora, Karen  
Simon, Susan  
Sipple, Mary  
Stewart-Robinson, Elizabeth  
Tompkins, Patricia  
Vanzek, Charlene  
Waldenmeyer, Cheryl  
Weber, Kathy  
Wendt, Christine  
Williams, Suzanne  
Zuelch, Mary

### First Altos
Adams, Judith  
Anderson, Susan  
Aradin, Carolyn  
Ause, Martha  
Barker, Kathy  
Bean, Eleanor  
Black, Lola  
Bradford, Virginia  
Brown, Marion  
Bucalo, Patricia  
Burr, Barbara  
Candy, Alice  
Cappaert, Lael  
Connors, Catherine  
Cummins, Jane  
Evans, Daisy  
Evich, Nancy  
Farrell, Mary  
Feldkamp, Lydia  
Fick, Amy  
Finkbeiner, Marilyn  
Forsbland, Viva  
Frederick, Marian  
Gaweter, Ruth  
Gockel, Meredy  
Grasmick, Ann  
Green, Amy  
Gross, Ellen  
Hall, Christine  
Haviland, Naomi  
Hoehheimer, Jean  
Hofmeister, Norma  
Hovey, Wendy  
Karp, Nancy  
Keppelman, Nancy  
Kerr, Jan  
Kimura, Eugenie  
Koch, Marionne  
Koupal, Geraldine  
Lance, Glenys  
Lansdale, Metta  
Liberson, Judy  
Lietz, Kirsten  
McCoy, Bernice  
McIntyre, Joan  
Mikus, Margaret  
Miller, Mary  
Mosher, Susan  
Murray, Virginia  
Nelson, Lois  
Penzmetzer, Pamela  
Petekey, Barbara  
Remtma, Cindy  
Santolucito, Marcia  
Santus, Susan  
Slee, Beth  
Stech, Charlotte  
Steppenske, Joan  
Stewart, Jane  
Thibault, Nancy  
Van Bolt, Jane  
Vlissides, Elena  
Warren, Rachelle  
Weadon, Anne  
White, Myra  
Wiedmann, Louise  
Wolfe, Charlotte

### Second Altos
Amthor, Dorothy  
Anderson, Sandra  
Aroian, Lois  
Baird, Marjorie  
Banaa, Anna  
Bedell, Carolyn  
Bergmann, Vera  
Bien, Ellen  
Clausen, Laura  
Clayton, Carolyn  
Finkbeiner, Irene  
Frank, Anne  
Gelman, Judy  
Haab, Mary  
Hagerty, Joan  
Hull, Dana  
Lidgard, Ruth  
Loveless, Elsie  
Mayman, Rosemary  
Margetta, Cлемence  
Millard, Anna  
Miller, Florence  
Nishett, Susan  
Norris, Barbara  
Olson, Constance  
Ray, Linda  
Roeper, Beverly  
Shevlin, Aliza  
Spencer, Carol  
Steiner, Kathleen  
Thompson, Peggy  
Tiberio, Susan  
Vander Wal, Delores  
Vasser, Marian  
Warsinski, Alice  
Wilkinson, Ann  
Williams, Nancy  
Yalda, Christine

### First Tenors
Baker, Hugh  
Butler, Charles  
Cathey, Owen  
Cochrane, Alan  
Dodd, Kenneth  
Dombrowski, Timothy  
Domine, Robert  
Fiedler, Greg  
Frenza, James  
Gross, Myron  
Lowry, Paul  
MacGregor, Robert  
Miller, Robert  
Mitchell, Dennis  
Moore, Merle  
Sauer, Robert

### Second Tenors
Bank, John  
Barber, Mark  
Bronson, William  
Clark, Harold  
Etsweiler, John  
Freder, Robert  
Galbraith, Merle  
Girod, Albert  
Glover, Roy  
Halpern, Jeffrey  
Haworth, Donald  
Hmay, Thomas  
Johnson, Robert  
Kletke, Dwight  
Kruzich, Michael  
McCarty, David  
Pelchuck, John  
Sellick, Dennis  
Smith, Phillip  
Straus, David  
Wahl, Jeffrey  
Wortley, James

### First Basses
Atkins, Anthony  
Beam, Marion  
Beaverc, Thomas  
Berstis, Viktor  
Bien, Mart  
Bohde, Matthew  
Bolanos, Marco  
Brueger, John  
Burr, Charles  
Pcriano, John  
Clark, James  
Damashke, Robert  
Eastman, John  
Evans, Walter  
Fairchild, Win  
Franks, Thomas  
Freddolino, Paul  
Fry, Richard  
Hagerty, Thomas  
Harland, Edgar  
Haviland, Robert  
Haynes, Jeffrey  
Henken, Joel  
Jarrett, John  
Kays, J. Warren  
Ketelman, Gary  
Kissel, Kirl  
Lauth, David  
Litwinski, Anthony  
Malila, William  
Matis, John  
Mathison, Thomas  
Muntz, Richard  
Olsen, Steven  
Pate, Michael  
Pearson, Raymond  
Plummer, Andrew  
Postema, Thomas  
Regier, Evelyn  
Renger, Juergen  
Rutz, Joseph  
Smith, Edward  
Solway, Alan  
Spence, David  
Sutton, Wade  
Tajbnnapis, William  
Thornburg, Steve  
Weadon, Mark  
Williams, Riley

### Second Basses
Abdella, Victor  
Beach, Thomas  
Chin, Gabriel  
Fischer, Donald  
Hovey, Robert  
Lehmann, Charles  
Piersen, Phillip  
Postema, Donald  
Powell, Gregg  
Rhenesmith, Brian  
Ronis, Robert  
Sappington, Jay  
Schank, Ray  
Schonshack, Wallace  
Sommerfeld, Thomas  
Strozizer, Robert  
Steele, Virginia  
Tompkins, Terrill  
Vanbolt, John  
Weaver, James  
Zulch, Stanley