1894 ANN ARBOR MAY FESTIVAL 1984

PHILADELPHIA ORCHESTRA

1936 RESIDENT FESTIVAL ORCHESTRA 1984

Riccardo Muti, Music Director
Eugene Ormandy, Conductor Laureate
William Smith, Associate Conductor

ALDO CECCATO, Guest Conductor
LOUISE RUSSELL, Soprano
LORNA MYERS, Mezzo-soprano

THE FESTIVAL CHORUS
DONALD BRYANT, Director
NANCY HODGE, Organist

FRIDAY EVENING, APRIL 27, 1984, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No 2 in C minor, "Resurrection"........................ MAHLER
   Allegro maestoso
   Andante moderato
   In ruhig fließender Bewegung
   Sehr feierlich, "Urlicht"
   Wild herausfahrend; langsam
   (Performed without intermission)

Angel, RCA Red Seal, Delos, Telarc, and CBS Masterworks Records.

Hail and Farewell!
We salute the members of The Philadelphia Orchestra and their inimitable leader, Eugene Ormandy, who, for so many years have provided so much joy for so many Ann Arbor concertgoers. We celebrate their constancy, their genius, and the many friendships forged during this half century. To the Fabulous Philadelphians, we give highest praise and deepest thanks.

1984 Festival Souvenirs
Take with you two concrete reminders of this milestone year. Our 64-page Souvenir Program Book contains two large sections devoted to Maestro Ormandy and the Orchestra, plus expanded program notes and artist profiles. A full color, 17 x 33 poster is also available, featuring a grouping of past Festival photographs of Mr. Ormandy and May Festival artists. Each is $2, on sale in the lobbies during intermission and before and after each concert.

49th Concert of the University Musical Society’s 105th Season 91st Annual May Festival
Mahler composed his First Symphony during the period in which he served as assistant to the conductor Arthur Nikisch in Leipzig, and as soon as he completed that work he began what was to grow into his Second. In August 1888, as he was preparing to take up his duties as director of the Budapest Opera, he composed a 20-minute symphonic movement which he called Totenfeier ("Funeral Rite"); this, he explained later, was a direct sequel, representing the funeral of the young hero celebrated in his First Symphony. Although the orchestration of this piece was completed on October 10, Mahler put the score away for the time-being, as he had yet to arrange the premiere of his First Symphony. Before the year was out he began work on what eventually became the second movement of his Second Symphony, but his Andante was not to be completed till 1893. In 1891 he was called to Hamburg, where Hans von Bülow had been living since 1888. Bülow was one of the towering musical figures of his time, an outstanding pianist and conductor. Several years earlier he had rejected Mahler’s application for an assistantship (he chose the young Richard Strauss), but he later developed a great admiration for his conducting. Mahler’s compositions, though, were another matter. When Mahler called on him in September 1891 to play the Totenfeier in piano reduction, Bülow listened for the most part with his hands over his ears, and at the end broke the silence only to remark: “If what I have just heard is music, then I no longer understand anything about music!” Mahler was crushed; a short time later he wrote to Strauss: “As for my scores... I am on the point of locking them away forever...”

Of course Mahler did not lock his scores away forever. In July 1893 he completed the Andante he had begun in Budapest five years earlier and composed a Scherzo, which two movements were to be joined to the Totenfeier to constitute the first three movements of his Second Symphony. Not long after the composition of these two movements he adapted one of his Des Knaben Wunderhorn songs, Urlicht ("Primal Light"), to serve as a transition to the final movement, but the problem of a Finale continued to stump him until the following spring, when none other than Bülow, who had reacted so negatively to the Symphony’s first movement, became indirectly the godfather of its concluding one — and thus of the work as a whole.

Three years after Bülow’s death in 1894, Mahler wrote: “For a long time I had been considering the idea of introducing a chorus into the last movement, and only the fear that this might be interpreted as a servile imitation of Beethoven made me hesitate so long. Then Bülow died, and I attended his funeral. The atmosphere in which I found myself and the thoughts I dedicated to the dead man were very much in the spirit of the work I was carrying within me. All of a sudden the choir, accompanied by the organ, intoned Friedrich Klopstock’s ode, Die Auferstehung. It was as if I had been struck by lightning: everything suddenly rose before me clearly! Such is the flash for which the creator waits; such is sacred inspiration! After that I had to create in sound what I had just experienced.”

After conducting the première of the complete work in 1895, Mahler wrote to the critic Max Marschalk: “The original aim of this work was never to describe an event in detail; rather it concerns a feeling. Its spiritual message is clearly expressed in the words of the final chorus...” Nevertheless, between 1896 and 1900 he wrote out no fewer than three fairly detailed programs for the Second Symphony. The earliest of these reads as follows:

“The first movement depicts the titan struggle against life and destiny fought by a superman who is still prisoner of the world; his endless, constant defeats, and finally his death. The second and third movements are episodes from the life of the fallen hero. The Andante tells of his love. What I have expressed in the Scherzo can only be described visually. When one watches a dance from a distance, without hearing the music, the revolving motions of the partners seem absurd and pointless. Likewise, to someone who has lost himself and his happiness, the world seems crazy and confused, as if deformed by a concave mirror. The Scherzo ends with the fearful scream of a soul that has experienced this torture. In Urlicht the questions and struggle of the human soul for God, as well as its own divine nature and existence, come to the forefront. Whereas the first three movements are narrative, the last is altogether dramatic. Here, all is motion and occurrence. The movement starts with the same dreadful death cry which ended the Scherzo. And now, after these frightening questions, comes the answer: redemption. To begin with, as faith and the church picture it: the day of judgment, a huge tremor shakes the earth. The climax of this terrifying event is accompanied by drum rolls. Then the last trumpet sounds. The graves burst open, all the creatures struggle out of the ground, moaning and trembling. Now they march in mighty processions: rich and poor, peasants and kings, the whole church with bishops and popes. All have the same fear, all cry and tremble alike because, in the eyes of God, there are no just men. As though from another world, the last trumpet sounds again. Finally, after they have left their empty graves and the earth lies silent and deserted, there comes only the long-drawn note of the bird of death. Even he finally dies. “What happens now is far from expected: no divine judgment, no blessed and no damned, no Good and no Evil, and no judge. Everything has ceased to exist. Soft and simple, the words gently swell up: ‘Rise again, yes rise again wilt thou, my dust, when thy rest is o’er.’ Here the words suffice as commentary and I will not add one syllable. The big crescendo which starts at this point is so tremendous and unimaginable that I do not myself know how I achieved it.”
The text of the fourth movement, as already noted, is from the collection of folk poetry called *Des Knabcn Wunderhom* (“The Boy’s Magic Horn”).

**MEZZO-SOPRANO**

*O rose so red!*
*Man lies in greatest need!*
*Man lies in greatest woe!*
*If I could rather be in Heaven!*
*I came here on a broad path;*

An angel came to bar my way;  
Ah no! I would not be rejected.  
I come from God, and to God I will return!  
Beloved God will give me a little candle;  
Will light my way to eternal blissful life!

The Finale opens with a shattering outburst. Fragments of the *Dies irae* and other ancient chants flash by, along with various motifs introduced or hinted at in the first movement (one of these to be identified now as the “Resurrection” motif itself), and these elements form themselves into a march. It is an almost dizzying panorama — irresistible in its drive, awesome in its proportions, with summons from the offstage band echoed thunderously in the huge orchestra. After the “Great Call,” a brief flute solo represents the hovering “Bird of Death” (destined to make a brief reappearance in Mahler’s Ninth Symphony). More than half of this vast movement goes by before the chorus sings the first two of the five stanzas of *Die Auferstehung*, with the solo soprano lending emphasis to the final line of each stanza:

**CHORUS AND SOPRANO**

*Rise again, you will rise again*  
*My dust, after a short rest.*  
*Immortal life will He who called grant to you.*

To bloom again were you sown!  
The Lord of harvests goes forth to bind the sheaves of us who died.

Here Mahler dispenses with a “Hallelujah” in Klopstock’s text, and with the remainder of the ode, substituting his own words from this point to the end of the Symphony:

**MEZZO-SOPRANO**

*Believe, my heart, believe:*  
*Nothing is lost to you!*  
*All that you have longed for is yours!*  
*Yours, what you have loved, and fought for!*  

**SOPRANO**

*Believe, you were not born in vain!*  
*You have not lived and suffered in vain.*

**MEZZO-SOPRANO AND CHORUS**

*What has been, must perish!*  
*What has gone will rise again!*

**DESSIR FROM TREMBLING!**  
**PREPARE YOURSELF TO LIVE!**

**SOPRANO AND MEZZO-SOPRANO**

*O Pain, all-penetrating!*
*I have escaped you!*
*O Death, all-conquering!*
*Now you are conquered!*

**CHORUS, SOPRANO, AND MEZZO-SOPRANO**

*With wings, I have won for myself,*  
*In fervent love I shall soar.*  
*To the light no eye has seen,*  
*I shall die, to live anew!*

Miss Russell has appeared as guest soloist with the symphony orchestras of Chicago, Philadelphia, Pittsburgh, Washington, D.C., Boston, Detroit, New Jersey, Denver, Phoenix, Oklahoma, Indianapolis, Atlanta, San Diego, Rochester, Buffalo, Columbus, and with the Filharmonic Orchestras de las Americas in Mexico City, the Hong Kong Philharmonic, and the Hamburg Philharmonic under Aldo Ceccato. Her festival appearances include several performances at the Meadowbrook Festival with the Detroit Symphony Orchestra, at the Temple University Festival in Ambler, Pennsylvania with the Pittsburgh Symphony, and at the Chautauqua Music Festival. She has also performed with Robert Merrill in joint recitals throughout the United States.

**Miss Russell was born in Muscatine, Iowa, and graduated as a music major from Iowa State University. She made her debut with the New York City Opera as Micaela in *Carmen*, and was a first-prize winner at the prestigious vocal competition in Vercelli, Italy. She made her debut at the Stuttgart Staatsoper in November 1970 as Gilda in *Rigoletto* and returned the following season as Constanza in Mozart’s *Abduction from the Seraglio*.**

**Lorna Myers** was born in Trinidad and began her music studies as a violinist. Her subsequent voice studies in Jamaica yielded awards in opera, oratorio, and lieder as well as a scholarship to The Juilliard School, where she completed her Bachelor and Master of Music degrees in voice and opera. Miss Myers was among the winners of the 1974 Liederkranz, 1975 Naumburg, and 1978 National Opera Auditions competitions.

**On the concert stage, Lorna Myers has performed with major United States orchestras — Philadelphia, Boston, Detroit, Indianapolis, San Francisco, St. Louis, Atlanta, Washington, D.C.,**
series of concerts with the Basel Philharmonic under Moshe Atzmon. Her first performance with
exceptional conductors as James Levine, Antal Dorati, Seiji Ozawa, Sergiu Comissiona, Robert
Shaw, Michael Tilson-Thomas, Eduardo Mata, and Aldo Ceccato. In 1980 her highly successful tour
of Germany with the Munich Philharmonic under Karl Richtcr was followed by an equally acclaimed
Brevard, Brattleboro, and Art Park Festivals.

Miss Myers’ versatile repertoire covers a wide range of musical styles and expressions. She has
appeared as soloist with the New York City Ballet, the dance companies of Alvin Ailey and José
Limón, and has performed on Broadway in Scott Joplin’s *Tremontissa*. In opera, she has performed
with the companies of Houston, San Francisco, Miami, St. Louis, and Virginia. Most recently she
has won numerous accolades for her moving portrayals in both Italian and English, of the roles of
Bersi and Madelon in the Miami Opera’s production of *Andrea Chénier*, which starred Placido
Domingo, Galina Savova, and Vincenzo Sardemero.

Lorna Myers is no stranger to Ann Arbor. Her first visit was in 1976 in a semi-staged production
of *Naughty Marietta* in the Power Center. More recently, she sang in the 1982 May Festival as a soloist
in Mendelssohn’s *Elijah* under Aldo Ceccato, returning in December of that year as a *Messiah*
soloist.

THE FESTIVAL CHORUS

**Donald Bryant, Director**

**Nancy Hodge, Accompanist**

**Stephen Bates, Manager**

**Beth Lipson, Assistant Manager**

**First Sopranos**

Mary Ellen Auch

Sharon M. Barlow

Mary Anne Bord

Suana Breed

Letitia Byrd

Susan F. Campbell

Cheryl Ann Cunningham

Kathryn F. Elliott

Nanette Hagen

Kathryn Martin Hubbs

Sylvia Jenkins

Ingrid Johnson

Cheryl Renee Jordan

Carolyn L. Leyh

Doris L. Luecke

Shelley MacMillan-Decker

Loretta I. Meissner

Linda Mickelson

Marlyn Ratliff

Suzanne Schluenderberg

Alice M. Schneider

Marie Bernadette Schneider

Tracey Thomas

Margaret Warrick

Joanne Westman

Marilee Woodworth

**Second Sopranos**

Deborah Forbes-Slavick

Carolyn Thompson

Patricia Tompkins

Barbara Hertz Wallgren

Rachelle B. Warren

Emily L. Weber

Christine Wendt

Bee Wong

Kathleen Young

**First Altos**

Yvonne Allen

Martha R. Ause

Kathryn M. Boyer

Marion W. Brown

Ela M. Brown

Lael R. Capparet

Heidi Champaey

Lori G. Cheek

Ellen J. Collarini

Cheryl L. Cox

Mary C. Crichton

Angeline Dahl

Carolyn Ehrlich

Daisy E. Evans

Ann Eward

Marilyn Finkbeiner

Nancy Houk

Carol L. Hurwitz

Gretchen Jackson

Nancy Karp

Geraldine Koupal

Mary Anne Long

Frances Lyman

Tamber McPike

Marion A. Miner

Lois P. Nelson

Eloise Sargous

Linda Sue Siebert

Deborah A. Sleee

Jari Smith

Leah M. Stein

**Second Tenors**

William Bronson

Hugh C. Brown

Charles R. Cowley

Marshall Franke

Joseph Kubis

Robert E. Lewis

Paul Lowry

Robert K. MacGregor

Bernard Patterson

**Second Basses**

John W. Eisweiler III

Gary M. Gatten

Albert P. Girod, Jr.

Donald L. Haworth

Ted Hefley

Thomas Hnay

Daniel M. Keller

Kenneth S. Price

James D. Priore

Carl R. Smith

David L. Snyder

Christopher White

**First Basses**

Bruce H. Aaron

Robert O. Andres

Marion L. Bean

John M. Brueger

Thomas B. Cox

James M. Ellenberger

Weng Hee Ho

Martin Jean

William D. Ling

Lawrence L. Lohr

Charles Lovelace

James C. Schneider

Donald R. Williams

**Second Basses**

Douglas W. Bond

Chett Breed

John C. Brown

Glenn J. Davis

Bruce B. Dicey

John Dunkelberger

Paul R. Kaczmarek

Charles F. Lehmann

W. Bruce McCuaig

Raymond O. Schankin

John T. Sepp

Robert T. Shellenberger, Jr.

Robert D. Strozier

Terril O. Tompkins

John Van Bolt

**The Festival Chorus**

**Director**

Donald Bryant

**Accompanist**

Nancy Hodge

**Manager**

Stephen Bates

**Assistant Manager**

Beth Lipson

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