

The ANN ARBOR

May Festival

1967

1966

Eighty-Eighth Season

1967

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Second Concert

Complete Series 3562

Eighteenth program in the Sesquicentennial Year of The University of Michigan

Seventy-fourth Annual
MAY FESTIVAL

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
THOR JOHNSON, *Conductor*

SOLOISTS

VERONICA TYLER, *Soprano*
MILDRED MILLER, *Contralto*
WALDIE ANDERSON, *Tenor*

MSTISLAV ROSTROPOVICH, *Cellist*

SUNDAY AFTERNOON, APRIL 23, 1967, AT 2:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Magnificat in G minor, for Solo Voices,
Mixed Chorus, and Orchestra VIVALDI

CHORUS: <i>Magnificat</i>	CHORUS: <i>Deposuit potentes</i>
SOPRANO: <i>Et exultavit</i>	SOPRANO AND CONTRALTO: <i>Esurientes implevit</i>
SOPRANO: <i>Quia respexit</i>	CHORUS: <i>Suscepit Israel</i>
CONTRALTO: <i>Quia fecit</i>	CHORUS: <i>Sicut locutus</i>
CHORUS: <i>Et misericordia</i>	CHORUS: <i>Gloria</i>
CHORUS: <i>Fecit potentiam</i>	

UNIVERSITY CHORAL UNION, VERONICA TYLER AND MILDRED MILLER
MARY McCALL STUBBENS, *Organist*
MARILYN MASON BROWN, *Harpsichordist*

"The Martyr's Elegy," for Tenor, Mixed
Chorus and Orchestra ROSS LEE FINNEY

(Commissioned for The University of Michigan Sesquicentennial Celebration)
CHORUS: Trampled and Mocked the Slave TENOR: The Pure Spirit Shall Flow
TENOR: On the Silken Fringe CHORUS: The One Remains
CHORUS: Peace! Peace!

UNIVERSITY CHORAL UNION and WALDIE ANDERSON

INTERMISSION

Concerto in B minor, Op. 104, for Violoncello and Orchestra . . . DVOŘÁK
Allegro

Adagio ma non troppo
Finale: allegro maestoso
MSTISLAV ROSTROPOVICH

*The Steinway is the official piano of the University Musical Society.
The Baldwin Piano is the official piano of the Philadelphia Orchestra.*

A R S L O N G A V I T A B R E V I S

SECOND MAY FESTIVAL CONCERT

SUNDAY AFTERNOON, APRIL 23, AT 2:30

THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
THOR JOHNSON, *Conductor*

SOLOISTS

VERONICA TYLER, *Soprano*
MILDRED MILLER, *Contralto*
WALDIE ANDERSON, *Tenor*

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PROGRAM

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Mixed Chorus, and Orchestra VIVALDI

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SOPRANO: *Et exultavit*
SOPRANO: *Quia respexit*
CONTRALTO: *Quia fecit*
CHORUS: *Et misericordia*
CHORUS: *Fecit potentiam*

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CONTRALTO: *Esurientes implevit*
CHORUS: *Suscepit Israel*
CHORUS: *Sicut locutus*
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UNIVERSITY CHORAL UNION, VERONICA TYLER
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TENOR: *On the Silken Fringe*
CHORUS: *Peace! Peace!*

TENOR: *The Pure Spirit Shall Flow*
CHORUS: *The One Remains*

UNIVERSITY CHORAL UNION and WALDIE ANDERSON

INTERMISSION

Concerto in B minor, Op. 104, for
Violoncello and Orchestra DVORÁK

Allegro
Adagio ma non troppo
Finale: allegro maestoso

MSTISLAV ROSTROPOVICH

SECOND CONCERT

Sunday Afternoon, April 23

Magnificat in G minor VIVALDI

Antonio Vivaldi was born in Venice between 1675-78; died in Vienna in 1741.

Very little is known of the details of Vivaldi's life; even the exact dates of his birth and death are still in question. He was a cleric we know, although his position in the church has never been satisfactorily revealed. He was born in Venice, the son of a violinist of the Ducal Chapel of St. Mark's and was ordained as a priest, according to the records, on March 23, 1703. Appointed *Maestro di violino* at the Seminario Musicale del Ospedale della Pietà di Venezia, the most famous of the four Venetian conservatories,* he was later designated as its *Maestro dei concerti*. He toured Europe after 1725 as a virtuoso performer on the violin and as an opera composer and impresario, for a time officiated in Mantua as the *Maestro di capelle di camera* of the Landgrave of Hesse-Darmstadt, resumed his position at the Seminario in 1736, and died in poverty in Vienna toward the end of July, 1741. Of these facts there is more or less certainty.

Although Vivaldi's name has long been known to musicians and historians of music, his reputation has been that of a virtuoso performer, rather than that of a first-rate creator. While he lived, however, he was more famous and respected as a composer than his great German contemporary Johann Sebastian Bach. By the end of his life his reputation had begun to wane, and shortly before his death he was totally forgotten. The bulk of his manuscripts, scattered throughout Europe, remained unknown to the world for almost two centuries; so did his position as a creative artist. In an article on Vivaldi in Grove's *Dictionary of Music and Musicians* we read, "Vivaldi mistook the facility of an expert performer (and as such he had few rivals among contemporaries) for the creative faculty which he possessed but in a limited degree . . ."

Within the past twenty-five years in Italy, a vigorous campaign has been under way to restore Vivaldi to his rightful place as one of the truly great names and as one of the most prolific composers in the history of the world's music. In the thirties, the National Library of Turin acquired the enormous Mauro Foa and Renzo Giordano Collection of Vivaldi's music, three fourths of which was unpublished. Shortly after, in September, 1939, Alfredo Casella, who has edited a number of his works organized a memorable Vivaldi Festival at the Accademia Chigiana in Siena. At the time he wrote: "The prodigious wealth of Vivaldi's musical invention, the dramatic force which recalls imperatively the brilliance and fire of the great Venetian painters, the mastery

*The others were the Mendicanti, the Incurabile, and the Ospodaletto di San Giovanni. These were originally homes or "hospitals" for orphans and foundlings, supported by the rich and aristocratic families of the city. The Pietà was famed for the instruction it provided in instrumental music.

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SECOND CONCERT

of choral polyphony, the marvelous dynamism of the instrumental parts . . . the high quality of the emotion which animates his work—all put Vivaldi in a wholly new light.”*

The discovery and reconstruction of Vivaldi's music has been continuous. Barely twenty-five years ago the world really became aware of his tremendous productivity. In 1948 Marc Pincherle listed 541 known instrumental works, seventy-three of which were sonatas in two or three parts, 445 concertos, twenty-three symphonies, in addition to forty-nine operas and an immense quantity of miscellaneous dramatic and vocal music, uncatalogued but known to exist in libraries throughout Europe and America. Each year since has brought to light more authenticated compositions. Not since the recovery of the music of Bach in the middle of the nineteenth century has there been such a dramatic discovery of hitherto unknown musical treasure, and from it we can now do more than surmise the major role Vivaldi played in the evolution of instrumental music in general and of the classical symphony, the concerto grosso, and the solo concerto in particular.

The fact that Bach greatly admired Vivaldi's music, learned from it, and transcribed it should have alerted scholars long since to its real significance. The first arrangements or transcriptions which have any real artistic value are those of Bach. At a time when his attention was first strongly attracted to the instrumental music of Italy by the principles of form which Italian composers had originated and developed with such skill, he arranged some of Vivaldi's violin concertos for the clavier and orchestra, and thereby established the keyboard concerto.† Not only did Bach pay Vivaldi the respect of transcribing his works, but from them he learned early in his creative life the principles of logical construction, continuity of musical thought, and the plastic handling of themes. Bach always remained a faithful follower of Vivaldi in his concertos, staying within the limits of the form established by him. But Vivaldi's influence was not confined to the pages of Bach. According to Charles Burney, the eighteenth-century musical historian, Bach was not alone in his admiration for the Italian master, whose violin concertos were immensely popular and constantly studied in Germany.

From a careful examination of the music of Vivaldi, now so copiously available, the incalculable influence of his art upon the music of generations after him becomes more apparent. A daring experimenter in structural form, he not only established the concerto form and style, but he anticipated the methods and divisions of the classical symphony and hinted at the ideas of thematic contrast and elaboration that later characterized the symphonic form. His instincts led him to employ techniques in composition long before they were accepted by other composers. From Italy in the seventeenth and early eighteenth centuries, and from Vivaldi in particular, came the vocal and in-

*Notes to Certasoria Records, Collegium Musicum Italicum di Roma (Virtuosi di Roma), Vivaldi concerti.
†Of the sixteen "Concertos after Vivaldi for clavier," published in Vol. 42 of the complete edition of Bach's works (*Bach Gesellschaft*), only six are actually by Vivaldi. A complete edition of Vivaldi's works is now being prepared under the direction of Francesco Malipiero (*Istituto Italiano per la pubblicazione e diffusione delle opere di Antonio Vivaldi*, published by Ricordi).

MAY FESTIVAL PROGRAM

strumental music upon which Bach and Handel, and later Haydn, Mozart, and Beethoven, ultimately built their enduring art.

Vivaldi served as composer and conductor at concerts that took place at the *Seminario dell'Ospedale della Pietá* from 1711 to 1740, and the major part of his sacred works was performed there. Among them is the *Magnificat in G minor*. It exists in two versions. This afternoon we are to hear the second, in which Vivaldi substituted a series of solo arias for corresponding items in the first version. Each of them was written for a particularly talented student of the *Ospedale*, and was dedicated to her; *Et exultavit* for Apollonia, *Quia respexit* for La Bolognesa, *Quia fecit* for Chiaretta, *Esurientes implevit* for Ambrosina, and *Sicut locutus* for Albetta (to be sung in this performance by chorus as originally written). The elaborate vocal style of some of these arias would indicate the superior technical prowess of the young ladies honored by Vivaldi.

The text of the *Magnificat* is taken from Luke I: 46-53. It is the song uttered by the Virgin Mary in the house of Zacharius, after she has heard the inspired prophecy of Elizabeth, "Blessed art thou among women and blessed is the fruit of thy womb."

CHORUS (Adagio)—*Magnificat*
Magnificat anima mea Dominum.

SOPRANO (Allegro)—*Et exultavit*
Et exultavit spiritus meus in Deo salutari
meo.

SOPRANO (Andante molto)—*Quia respexit*
Quia respexit, humilitatem, ancillae suae,
ecce enim ex hoc beatam me dicent. Omnes
generationes.

CONTRALTO (Andante)—*Quia fecit*
Quia fecit mihi magna, qui potens, est, et
sanctum nomen ejus.

CHORUS (Andante molto)—*Et misericordia*
Et misericordia in progenies, timentibus eum.

CHORUS (Presto)—*Fecit potentiam*
Fecit potentiam in brachio suo, dispersit
superbos mente cordis sui.

CHORUS (Allegro) *Deposuit potentes*
Deposuit potentes de sede et exaltavit humiles.

CONTRALTO (Allegro) *Esurientes implevit*
Esurientes, implevit bonis, et divites dimisit
inanes.

CHORUS (Largo)—*Suscepit Israel*
Suscepit Israel puerum suum, recordatus
misericordiae suae.

CHORUS (Allegro ma poco)—*Sicut locutus*
Sicut locutus est ad patres nostros, Abraham,
et semini ejus in secula.

CHORUS (Largo)—*Gloria*
Gloria Patri, gloria Filio, gloria et Spiritui
Sancto! Sicut erat in principio, et nunc, et
semper et in secula seculorum. Amen.

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my savior.

For He hath regarded the lowliness of His handmaiden, behold, from henceforth all generations shall call me blessed. All generations.

For He that is Mighty hath magnified me, and Holy is His name.

And His mercy is on them that fear Him throughout all generations.

The Lord has shown strength with His arm and scattered the proud in the imagination of their hearts.

He has put down the mighty from their thrones and hath exalted the lowly.

He hath filled the hungry with good things, and the rich hath sent empty away.

He hath helped Israel, His servant, in remembrance of His mercy.

Even as He promised to our forefathers, to Abraham, and to his seed forever.

Glory to the Father, glory to the Son, Glory to the Holy Ghost! As it was in the beginning, is now, and ever shall be, world without end. Amen.

UNIVERSITY MUSICAL SOCIETY
INTERNATIONAL PRESENTATIONS—1967-1968

NOTE: All programs begin at 8:30 P.M. unless otherwise indicated.

SUMMER CONCERT SERIES—1967

MALCOLM FRAGER, <i>Pianist</i>	Friday, July 7
MONIQUE HAAS, <i>Pianist</i>	Monday, July 10
MICHEL BLOCK, <i>Pianist</i>	Monday, July 24
GRANT JOHANNESSEN, <i>Pianist, and</i> ZARA NELSOVA, <i>Cellist</i>	Monday, July 31

CHORAL UNION SERIES

CHICAGO SYMPHONY ORCHESTRA	(2:30) Sunday, October 1
FRENCH NATIONAL ORCHESTRA, with EUGENE ISTOMIN, <i>Pianist</i>	Monday, October 9
VIENNA SYMPHONY	Thursday, October 19
"CARMINA BURANA"—opera by Carl Orff Expo '67 Production with Les Ballets Canadiens	(8:00) Sunday, October 29
CHRISTA LUDWIG, <i>Mezzo-soprano</i>	Tuesday, October 31
ROYAL PHILHARMONIC ORCHESTRA OF LONDON	Wednesday, January 17
NATHAN MILSTEIN, <i>Violinist</i>	Monday, January 29
HELSINKI PHILHARMONIC ORCHESTRA	Saturday, February 24
VAN CLIBURN, <i>Pianist</i>	Friday, March 15
TORONTO SYMPHONY ORCHESTRA	Thursday, March 28

EXTRA SERIES

"LAND OF SMILES"—operetta by Franz Lehár (Original Viennese production starring Giuseppe di Stefano)	Monday, September 25
CHICAGO SYMPHONY ORCHESTRA	Saturday, September 30
YOMIURI JAPANESE ORCHESTRA	Friday, November 10
NATIONAL BALLET from Washington, D. C.	Wednesday, January 24
STOCKHOLM PHILHARMONIC ORCHESTRA	Friday, March 8

CHAMBER ARTS SERIES

CHAMBER SYMPHONY OF PHILADELPHIA	Saturday, October 21
BERLIN PHILHARMONIC OCTET	Sunday, November 5
BERLINER CAMERATA MUSICALE	Monday, November 13
CHICAGO LITTLE SYMPHONY	Saturday, January 20
MUSIC FROM MARLBORO (vocal and instrumental)	(2:30) Sunday, February 4
MUNICH CHAMBER ORCHESTRA	Thursday, February 29
SAN PIETRO ORCHESTRA OF NAPLES	Friday, March 22

ANNUAL CHRISTMAS CONCERTS

"MESSIAH" (Handel)—Three performances	December 1, 2, (2:30) 3
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FESTIVALS

<i>Fair Lane Festival</i> (on the Dearborn campus)	June and July
<i>Dance Festival</i>	October 13, 22, 27
<i>Chamber Music Festival</i>	February 16, 17, 18
<i>Ann Arbor May Festival</i> (5 concerts)	April 20, 21, 22, 23

For tickets and information, address

UNIVERSITY MUSICAL SOCIETY, Burton Tower, Ann Arbor, Michigan