

COLLEGES

Ambler Junior
 Baptist Institute Judy Harrington
 Baptist Seminary
 Beaver Roblyn Schuenemann
 Chestnut Hill Marie McKelvey
 Eastern Baptist, St. Davids
 Glassboro State
 Haverford
 Immaculata Helen Marie Dawson
 Jefferson Medical Richard S. Crumrine
 LaSalle Phillip Hughert
 Lutheran Theological
 Seminary Charles Crumpton
 Moore Institute of Art Lucille Misirian

Pennsylvania Academy of the
 Fine Arts Ti-Grace Sharpless
 Pennsylvania State University, Ogontz Center
 Philadelphia Museum College of Art
 Gisela Lueders
 Philadelphia Textile Institute
 Rider, Trenton
 Rutgers University,
 College of South Jersey Frank Watson
 Temple University Audrey Lewis
 Trenton State Carolyn MacDowell
 Ursinus Ardith Mumbauer
 Villanova Michael F. Fallon
 West Chester State
 Westminster Choir: R. Sutherland McColley, Jr.

NOTE: Please call STUDENT CONCERTS at Kingsley 5-3830 if there are any errors or omissions in this list. Corrections will be made in the final program.

Fourth Senior Student Concert

Monday Evening, March 13 at Eight

WILLIAM SMITH Conducting

RUTH MECKLER LAREDO, *Pianist*

UNIVERSITY OF PENNSYLVANIA WOMEN'S CHORUS

BACH Brandenburg Concerto No. 2, in F major
 for Solo Flute, Oboe, Trumpet, Violin and Orchestra

- I Allegro moderato
- II Andante
- III Allegro assai

James Pellerite, *Flute*
John deLancie, *Oboe*
Gilbert Johnson, *Trumpet*
Anshel Brusilow, *Violin*

MOZART Concerto in D minor for Piano and Orchestra (K. 466)

- I Allegro
- II Romanze
- III Rondo: Allegro assai

RUTH MECKLER LAREDO

INTERMISSION

VILLA-LOBOS "Modinha" from *Bachianas Brasilieras* No. 1
 for Eight 'Celli

McDONALD "Dirge for Two Veterans"
 for Women's Chorus and Orchestra

(Commemorating the Civil War Centennial)

UNIVERSITY OF PENNSYLVANIA WOMEN'S CHORUS

***RESPIGHI** Symphonic Poem, "The Pines of Rome"

- I The Pines of the Villa Borghese
- II The Pines near the Catacomb
- III The Pines of the Janiculum
- IV The Pines of the Appian Way

*Columbia Records

REMINDER—Applications for the soloist auditions—Junior and Senior Student Concerts (age limits, 13 to 16 and 17 to 24, respectively, as of April 1)—for the 1961-62 season must be filed at the Orchestra Office by March 1.

The Philadelphia Orchestra

SENIOR STUDENT CONCERTS



1960-1961

Third Program

Academy of Music

February 6

Our Guest Artists

PATTI JEAN THOMPSON was born in Louisville, Kentucky in 1936 but soon moved with her mother, Mrs. Earl Sims Thompson, to Norfolk, Virginia. She first studied piano with her mother, and Miss Elizabeth Thomas, continuing this training until the age of 15 when she began vocal training with her aunt, Mrs. Charles R. Reynolds, in Norfolk. After attending Granby High School, Miss Thompson went to the College of William and Mary in Williamsburg, Va. for two years until she was awarded a full scholarship to the Curtis Institute of Music, here in Philadelphia. She was named Virginia State and Capitol District winner in student auditions sponsored by the National Federation of Music Clubs. She has also received her Bachelor of Music Degree from Curtis Institute and presently is doing post-graduate work there. Her concert career includes frequent guest appearances with the Norfolk Symphony and she has been soloist with the Philadelphia Orchestra in Bach's "Magnificat" and the Beethoven "Choral Fantasia". Her hobbies include swimming, boating and fishing and she hopes to make a career on the concert and opera stage.

RODNEY STENBORG, born in Detroit, Michigan in 1937, had three years of vocal study there before coming to the Curtis Institute of Music. Prior to his voice training he studied piano for six years and organ for two. His teacher at Curtis is Mme. Eufemia Giannini Gregory. While still a student at Cooley High School in Detroit, Rodney won the Belle Isle Vocal Auditions in 1954 and this award resulted in a guest solo appearance with the Detroit Symphony (at the age of 17) on one of the Orchestra's summer concerts. He is the son of Mr. and Mrs. Dan Stenborg of Detroit and anticipates making a career in opera, concert and oratorio.

THE JUILLIARD DANCE ENSEMBLE consists of a group of 29 artists of the Dance Department of New York's Juilliard School of Music. The members are all students with the exception of Ilona Hirschl and Jennifer Masley, alumnae of Juilliard appearing by permission of the Metropolitan Opera Association. In the cast there is one Philadelphian, Alice Condodina, who has appeared at the Academy on previous occasions as solo dancer with the Philadelphia Grand Opera Company.

Antony Tudor, Director of the Juilliard Dance Ensemble is head of the Ballet Faculty at Juilliard and also Director of the Metropolitan Opera Ballet and School. He was one of the original members of the Sadler's Wells Ballet Company. In the United States, he joined the American Ballet Theatre and produced many ballets for their repertory. Mr. Tudor has directed the Royal Opera Ballet in Stockholm, has staged ballets at the Teatro Colon in Buenos Aires, at the State Opera in Munich and for the Komaki Ballet in Japan. He also directed the first National Ballet Festival in Athens. His many ballets include "Jardin aux Lilas", "Dark Elegies", "Pillar of Fire", "Undertow" and others.

Mr. Tudor's production assistants are Fiorella Manuel and Henry Danton, both of the Ballet Faculty at Juilliard.

Third Senior Student Concert

Monday Evening, February 6, at Eight

EUGENE ORMANDY Conducting

PATTI JEAN THOMPSON, *Soprano*

RODNEY STENBORG, *Baritone*

JUILLIARD DANCE ENSEMBLE

ANTONY TUDOR, *Director*

WAGNER . . "Entrance of the Gods into Valhalla" from *Das Rheingold*

VERDI "Ah! fors' è lui" and "Sempre libera" from *La Traviata*
PATTI JEAN THOMPSON

VERDI "Di Provenza il mar" from *La Traviata*
RODNEY STENBORG

VERDI Duet, "Dite alla giovine" from *La Traviata*
PATTI JEAN THOMPSON and RODNEY STENBORG

INTERMISSION

TCHAIKOVSKY Excerpts from the Ballet,
"The Sleeping Beauty", Op. 66

JUILLIARD DANCE ENSEMBLE

Antony Tudor, *Director*

Pas de Sept of the Fairies and Cavaliers

Linda Shoop and James Flowers
with

Carol Lipman

Virginia Klein

Bonnie Mathis

Willa Deutsch

Kathy Gosschalk

Michal Imber

Bruce Becker

William Louthier

Myron Howard Nadel

Carl Wolz

Koert Stuyf

Lawrence Berger

Variation 1 Michal Imber

Variation 2 Kathy Gosschalk

Variation 3 Virginia Klein

Variation 4 Carol Lipman

Variation 5 Willa Deutsch

Variation 6 Bonnie Mathis

Coda Cast of Pas de Sept

Waltz

Allison Burgwin
Alice Condodina
Harriet Grossberg
Susan Gendler

Beatrice Lamb
Patricia McCoo
Virginia Shepard
Susan Theobald

Rose Adagio

Chieko Kikuchi
and

James Flowers
Myron Howard Nadel

Koert Stuyf
Carl Wolz

Dance of the Maids of Honor

Willi Deutsch
Barbara Hale

Francia Roxin
Virginia Shepard

Aurora's Variation

Chieko Kikuchi

Floristan and his Two Sisters

Pas de Trois	Bonnie Mathis, Patricia McCoo and William Louthier
Variation 1	Bonnie Mathis
Variation 2	Patricia McCoo
Coda	Bonnie Mathis, Patricia McCoo and William Louthier

The Blue Bird Suite

Ilona Hirschl* and Bruce Becker

Grand Pas de Deux

Jennifer Masley* and Koert Stuyf

*Juilliard alumnae appearing by the kind permission of the
Metropolitan Opera Association and the American Guild of
Musical Artists (AFL-CIO)

Rehearsal Pianist—Betty Sawyer

The BALDWIN is the official piano of The Philadelphia Orchestra

*The Philadelphia Orchestra records exclusively for COLUMBIA RECORDS

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Co-ordinator: HILDA M. RADEY

THE PHILADELPHIA ORCHESTRA ASSOCIATION

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Notes on the Program

"Entrance of the Gods into Valhalla" from "Das Rheingold" Richard Wagner

Born: Leipzig, May 22, 1813

Died: Venice, February 13, 1883

The "Entrance of the Gods" is perhaps the most stirring moment of *Das Rheingold*. The opera or, as Wagner himself preferred to call it, *Gesamtkunstwerk* (a work of "all-arts-in-one"), was originally intended to be an introduction to the major work, *Der Ring des Nibelungen*. First performed in Munich in 1869, it has been given both as the intended prologue, and as a separate work.

Wotan, king of the gods, has engaged two giants, Fasolt and Fafner, to build the magnificent Valhalla, a fortress with five hundred and forty gates. In return, he has promised to give them Freia, the beautiful goddess of youth, who is the sister of his wife, Fricka. As the giants take her away, the gods begin to grow old. They try to ransom her by outwitting Alberich, winning the gold of the Rhine and the magic ring of the Nibelung. Alberich loses, but he curses the gods. The giants release Freia, but immediately begin to fight over the possession of the treasure. Fafner kills Fasolt. Shocked, the gods realize that Alberich's curse is working, and they are afraid. Fricka tries to calm them, and urges all the gods to retreat into Valhalla to forget their cares. The mighty fortress appears through the mists, and the orchestra plays the Valhalla motive, a theme called a *Leitmotiv*, that is played throughout the Ring cycle whenever Valhalla appears. As the gods advance toward the palace over the rainbow bridge, from the orchestra surges up this noble theme, revealing the splendor of the fortress in the calm and sweet key of D-flat major. This is blended with the radiant and serene motive of the rainbow, a measured and sparkling trill of the violins, flutes, and all the brilliant instruments, illustrating the beautiful bridge.

"La Traviata" Giuseppe Verdi

Born: Le Roncole, Italy, October 10, 1813

Died: Milan, January 27, 1901

La Traviata (*The Wanderer*) tells the story of Violetta Valery, a gay Parisian courtesan who meets her first real love in Alfredo Germont, and who dies renouncing him for his family's sake. Verdi wrote the work during four weeks in 1853 while he was composing *Il Trovatore*. The opera was not a success until its second performance a year later when it was presented by an excellent cast. From then on, nothing could check the triumphant course of the work.

During Act One a brilliant party is in progress at Violetta's salon in Paris. After a night of pleasure Violetta's guests leave. Left alone, she begins to think over the contrast between her gay mode of life and the prospect of the sincere love offered by Alfredo. "Ah fors' è lui" (Was this the man?) and its contrasting "Sempre libera" (Always free) give insight into the mind and heart of Violetta. In the first aria she asks herself would it be a great misfortune to fall seriously in love. Should she throw away this possibility of a quiet happiness for the mad follies of her present life? But she rejects this dream and dedicates herself to ever new pleasures.

The recitative which introduces "Ah fors' è lui" is dominated by a pensive and plaintive note, and expresses wonder at the possibility of experiencing true love with Alfredo. It ends on a haunting, bittersweet tone. The strength of rapture expressed in her repetition of Alfredo's promise of love is abruptly shattered by a cry of self-scorn. She rejects all these new thoughts as folly. Gaiety and freedom dominate her mood as she determines to keep her butterfly way of life. She thinks only of Alfredo for one spellbinding moment, then passionately avows her "freedom from all annoy".

In the second act of *La Traviata*, Germont comes to ask Violetta to give up his son Alfredo, for the sake of Alfredo's sister, whose marriage is endangered by rumor of the scandalous life they are leading. Here in "Dite alla giovine," (Say to thy daughter,) Violetta relents. Between her tragic, "a per lui sara!" (And I am lost!) and her passionate, broken "Addio!" (O leave me!), we hear a sad, defeated Violetta resigning her will with a quiet dignity. The music is in a major key, slow and deeply, movingly sad, as are the tones of Violetta's usually gay voice, now softened by sorrow. Germont breaks in consolingly, touched by her generosity. He feels her sorrow and complements her tones with, "Piangi, piangi—," (Bitter, bitter sorrow—).

Later in the same act, Germont entreats his son Alfredo to forget the Violetta who has left him and return to his family and the place of his happy childhood. The music is simple, unaffected, sincere, almost sentimental. There is little variation, but a certain sweeping majesty as Germont describes Provence by the sea, "Di Provenza il mar," (Hath thy home in fair Provence from thy heart faded away?). In this aria, a favorite because of its universal feeling, Germont, the hopeful, loving father, tries to win back the son he has deceived, but Alfredo thinks only of vengeance.

Excerpts from the Ballet, "The Sleeping Beauty", Op. 66 Peter Ilich Tchaikovsky

Born: Votkinsk, Russia, May 7, 1840
Died: St. Petersburg, November 6, 1893

"The Sleeping Beauty", one of Tchaikovsky's gayest and most charming works, was based on Perrault's fairy tale. The master himself was particularly pleased with it, and at the time of its completion (1890) regarded it as one of his best compositions. The public who attended its first performance was not of the same opinion, much to the author's disappointment. Nevertheless, Tchaikovsky lived to see "The Sleeping Beauty" established as a popular favorite.

It was such music as this, and the "Nutcracker Suite", that gave the Russian ballet the impetus that carried it to a degree of perfection which the art had never before attained. Few ballet scores are so suitable in mood and style for the action they accompany.

From the bold and assertive phrases of the Introduction to the familiar sweeping "Waltz" of the first act, to the impressive "Grand Pas de Deux", the listener is caught in a web of delightful enchantment. Tchaikovsky composed a work which begs to be interpreted by the dance. Here all is brightness and life—music made for flying toes and gracefully posturing lovely bodies; in a word, dance music in its most authentic and beautiful form.

The notes for this program were prepared by the following students at Chestnut Hill College: Elissa Imbriaco, chairman, Rosemary Amberg, Barbara Dunn, Mary Jo Kennedy and Nancy Koonmen.

Schools Subscribing to 1960-61 Concerts

The Philadelphia Orchestra Student Concerts Committee thanks the official representatives and faculty advisors of the following schools. Without their valuable help and interest, another sold-out season would not have been possible.

PHILADELPHIA PUBLIC HIGH SCHOOLS

Central	Peter Bloom	Lincoln	Jane Kurzenberger
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