

UNIVERSITY MUSICAL SOCIETY.

F. W. KELSEY, President. A. A. STANLEY, Director.

CHORAL UNION SERIES

1901-1902.

THIRTEENTH SEASON—FIRST CONCERT.

(No. CI. Complete Series.)

MONDAY EVENING, NOV 4, 1901,

THE CHICAGO ORCHESTRA

THEODORE THOMAS, Conductor.

Soloist, MR. LEOPOLD KRAMER, Violinist.

PROGRAM.

- March, E flat, Opus 40, No. 1, - - - - - *Schubert*
Symphony No. 2, D Major, Opus 73, - - - - - *Brahms*
Allegro non troppo.
Adagio non troppo.
Allegretto grazioso (Quasi Andantino).
Allegro con spirito.
Scotch Fantasia for Violin, Opus 46, - - - - - *Bruch*
MR. LEOPOLD KRAMER.

INTERMISSION.

- Overture, "Oberon," - - - - - *Weber*
Symphonic Poem, "La Jeunesse d'Hercule," Opus 50, - *Saint-Saens*
Fragments from "Tannhaeuser," - - - - - *Wagner*

The next Concert in this Series will be given Friday, December 13, by Jean Gerardy, Violoncellist.

MARCH, E flat, Opus 40, No. 1, - - FRANZ SCHUBERT

Born January 11, 1797, at Lichtenthal; died November 19, 1828, at Vienna.

SCHUBERT wrote many pianoforte compositions for four hands, among them several marches, both single and in sets. Of these the one now played is the first of Six Grandes Marches whose collective opus number (40) is the only clue as to the time of their composition. The present selection, scored by Mr. Thomas for grand orchestra in 1893, is a brilliant composition in E flat major, *allegro maestoso*, with an expressive trio in A flat major; following which the first part is replayed entire.

SYMPHONY NO. 2, D major, Opus 73, - JOHANNES BRAHMS

Born May 7, 1833, at Hamburg; died April 3, 1897, at Vienna.

HOW patiently Brahms waited before essaying his first group of symphonies can be gathered from the long catalogue of works which preceded it, and which embraces such important and extensive ones as the Song of Destiny and The German Requiem. The First Symphony, played from Mss. at Carlsruhe early in November, 1876, had given rise to the most acrid remarks. Undaunted, Brahms completed his Second Symphony and a year later, almost to a month, it was performed for the first time in Vienna, under the direction of Hans Richter, at a Philharmonic concert. Unintentionally, no doubt for Brahms was never heedful of criticism, he had now met the taste of the people by giving them a work which required less effort to understand at a first hearing, and to this day the Second Symphony is considered one of the most pleasing of Brahms' orchestral compositions.

The first subject of the opening movement (*allegro non troppo*), D major, 3-4 time, is expressive of the mood of peacefulness and contentment which is the fundamental one of the symphony. The second subject, a flowing song melody of charming simplicity, given out by the 'cellos and violas—against an idyllic background of wavy figures—leads in the second part to most interesting combinations of the rich material contained in the exposition—followed by the *reprise* in which all this material is given an intensified and elaborate treatment, ending with a poetically conceived coda. The *Adagio non troppo*, B major, 4-4 time, begins with a long dreamy melody in the 'cellos with a counter-subject of the bassoons. This gives place to a more impassioned second subject, really one of four simultaneously moving melodies. When the agitated counter themes with which it is associated have run their course—the tender first melody almost imperceptibly joins it, and the two interwoven with masterly art bring the Adagio to an end.

The third movement (*allegretto grazioso*), G major, 3-4 time, suggests the Laendler movement, yet, notwithstanding, is unstudied, plain, homely, popular character is dignified and scholarly. The last movement (*allegro con spirito*), D major 4-4 time, with its animated first subject, its noble second theme and its eloquent and brilliant climax, shows us Brahms in as satisfied a mood as it was possible for him to indulge in, for the expression of his cheerfulness was always tempered by a consciousness of the dignity of his art and the reserve characteristic of this great genius.

SCOTCH FANTASIA, for Violin, Opus 46, - MAX BRUCH

Born January 6, 1838, at Cologne.

OVERTURE "OBERON." - - CARL MARIA VON WEBER

Born December 18, 1786, at Eutin, Oldenburg; died June 5, 1826, at London.

“OBERON” or “The Elf-King’s Oath”—Weber’s last opera and almost his very last composition—was completed in London on April 9, 1826, not quite two months before his death. The autograph score bears the following inscription: “Vollendet d. 9 April, 1826. Vormittags 11–45 Uhr, und somit die ganze Oper Oberon. Soli Deo Gloria !!! C. M. v. Weber.” Three days later the work was produced at Covent Garden, where it was performed no less than twenty-eight times before the end of the following month. In accordance with the terms of his contract the first twelve representations were conducted by the composer, and these, with the exception of a few appearances at concerts, were his final efforts in the cause of the art which he had served so faithfully and so brilliantly.

The overture, which was the last portion of the opera to be written, like the overtures to “Der Freischuetz” and “Euryanthe,” is constructed from themes taken from the opera.

It opens with a slow introduction (*adagio sostenuto*), D major, 4–4 time, in which softly sounding we hear the long-drawn notes of Oberon’s horn, the potent spell by which all the magical enchantments in the opera are conjured up. Elfin forms flit gracefully through the foliage. The fairy dance ends in a tender love-melody, harmonized in three parts, the upper voice being sung by the violas and the first ‘celli in unison, the middle voice by two clarinets in their low *chalmereau* register, and the bass sustained by the second ‘celli. Nothing could be simpler, and yet the effect is utterly without parallel in orchestration. Then comes a sudden crash of the whole orchestra—the least expected, and the loudest sounding crash in all orchestral music. The ensuing *allegro con fuoco*, D major, 4–4 time, begins with a very pleasing rapid figure for the violins, an idea delightfully fresh and spirited. The second theme of this *allegro*, first introduced by the clarinet and then taken up by the first violins, is the melody of Sir Huon’s love-song. The brilliant conclusion theme is taken from the final *stretto* of Rezia’s grand scene, “Ocean! thou mighty monster!”

SYMPHONIC POEM, “La Jeunesse d’Hercule,” Opus 50,

CHARLES CAMILLE SAINT-SAENS

Born October 9, 1835, at Paris.

FRAGMENTS FROM “TANNHAEUSER,” RICHARD WAGNER

Born May 22, 1813, at Leipsic; died February 13, 1883, at Venice.

THESE selections epitomize the dramatic action of the third act of “Tannhaeuser.” The introduction to the third act is but a curtailment of the original, to which Wagner gave the title “Tannhaeuser’s Pilgrimage,” and which was designed to prepare the audience for the ensuing somber scene, wherein Tannhaeuser, subsequent to his journey to Rome, appears as an unshriven and hopeless man. During the summer just passed Mr. Thomas procured from Europe a manuscript copy of this composition (as originally written by Wagner), which, by the way, has never yet appeared in print. It is herewith presented as the opening section of this movement, being followed, in order, by the “Pilgrims’ chorus”; a portion of the “Prayer”; the “Evening Star” romanza; a part of the “Venusberg” music, in illustration of the temptation of Tannhaeuser, whose final redemption is typified by the majestic return of the “Pilgrims’ Chorus,” now developed as in the concluding portion of the overture—wherewith the dramatic design is brought to its logical climax, and the movement itself to a powerful culmination.

UNIVERSITY SCHOOL OF MUSIC

FRIEZE MEMORIAL HALL.

HISTORICAL LECTURE-RECITALS

BY

ALBERT LOCKWOOD, Pianist

THE UNIVERSITY MUSICAL SOCIETY

Hereby Announces a Series of Six Historical Lecture-Recitals to be given by
ALBERT LOCKWOOD, Head of Pianoforte Department of the Uni-
versity School of Music, on the following dates at 4:30 p. m.

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| I. | November 6, | - | SCARLATTI, RAMEAU, BACH, HAYDN, MOZART |
| II. | November 20, | - | LUDWIG VAN BEETHOVEN |
| III. | December 4, | - | FRANZ SCHUBERT |
| IV. | January 8, 1902 | - | ROBERT SCHUMANN |
| V. | January 22, | - | ROBERT SCHUMANN |
| VI. | February 5, | - | FRANCOIS FREDERIC CHOPIN |
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The Series Illustrating the Development of Pianoforte Music will be Com-
pleted by a Second Series of Six Recitals during the
Second Semester, as follows:

- VII. FRANCOIS FREDERIC CHOPIN.
 - VIII. FRANZ LISZT, ANTON RUBINSTEIN.
 - IX. JOHANNES BRAHMS.
 - X. PETER ILJITSCH TSCHAIKOWSKY.
 - XI. NORWEGIAN COMPOSERS.
 - XII. EDWARD MACDOWELL, MORITZ MOSZKOWSKI, CAMILLE SAINT-SAENS.
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These recitals are primarily designed for the students of the University
School of Music, but a limited number of tickets will be
sold for One Dollar per Semester and may be
obtained at the Office of the School.