

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

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Second Concert

1936-1937

Complete Series 2379

Fifty-Eighth Annual
Choral Union Concert Series

CHICAGO SYMPHONY ORCHESTRA

[Founded by Theodore Thomas in 1891]

FREDERICK STOCK, *Conductor*

HANS LANGE, *Associate Conductor*

MONDAY, NOVEMBER 2, 1936, AT 8:15
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Prelude and Fugue ("St. Anne's") in E-flat major BACH
(Transcribed for modern orchestra by Frederick Stock)

Variations on a Theme by Joseph Haydn, Op. 56a BRAHMS

Symphony No. 3 in C minor ("The Divine Poem"), Op. 43 Scriabin
Luttés (Strife)
Voluptés (Sensuous Pleasures)
Jeu Divin (Divine Activity)

INTERMISSION

Roumanian Rhapsody No. 1, Op. 11 ENESCO

Moto Perpetuo, Op. 11 (Played by all the violins) Paganini
(Orchestrated by Frederick Stock)

Finale of Act III, "Siegfried" WAGNER

The Chicago Symphony Orchestra has been heard in the Choral Union and May Festival concert series on previous occasions as follows: November 21, 1892; November 19, 1894; November 14, 1895; April 5 and November 10, 1896; December 18, 1899; November 4, 1901; and at the annual May Festivals from 1905-1935 inclusive, a total, including tonight's concert, of 180 performances.

The Steinway Piano and the Skinner Organ are the official concert instruments of the University Musical Society

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

PROGRAM NOTES

Prelude and Fugue ("St. Anne's") in E-flat major BACH
(Transcribed for modern orchestra by Frederick Stock)

The title, "St. Anne," which has been given to Bach's E-flat major fugue in English-speaking countries, is due to the circumstance that the subject of the work is identical with the opening phrase of the hymn, "St. Anne," set to the text, "O God our help in ages past." The composer of the hymn tune is supposed to have been Dr. William Croft. The complete work, Prelude and Fugue in E-flat major, was written for organ. The fugue is one of the most expertly constructed of Bach's works in this form. Three sharply defined sections may be easily noticed. In the orchestral version, Mr. Stock has differentiated each of the sections sharply; in the spirit of the organ style, he builds the orchestral tonal mass to a dignified and majestic climax. The arrangement was made in 1931, and the score bears the following inscription:

"To Eric DeLamarter, artist par excellence, and faithful friend."

Variations on a Theme by Joseph Haydn, Op. 56a BRAHMS

In spite of the artistic problem projected by the design of a theme and variations, most of the great composers have accepted the challenge thrown down by it, and have created some of their most enduring monuments in this pattern. Beethoven, Mendelssohn, Schumann, and Brahms, to name only a few, have left the definite imprint of their genius on the evolution of this form of musical expression. In its simplest pattern, the design encounters the risk of monotony on the one hand, or of mechanical variation on the other. In the hands of a genius who uses the theme as source material rather than as a basis on which varied patterns are to be overlaid, the plan becomes instinct with life and is capable of being artistically developed. The example on this evening's program is one of the most significant expressions in this form that has been written for the orchestra.

The theme upon which Brahms built this variation formed a part of a Divertimento written by Haydn for two oboes, two horns, three bassoons, and a serpent; it was probably composed in 1782 or 1783. The inscription on the title page of the manuscript is as follows:

"Divertimento mit dem Chorale St. Antoni."

From this inscription, it is not certain whether the melody of the chorale was original with Haydn or whether he had borrowed it from some previous composer.

The work consists of a theme announced in almost the same orchestral colors as in the original Haydn form, followed by eight variations and a finale. Alternating between major and minor keys, contrasting fast and slow tempi, utilizing fragments of the theme as germs for each of the variations, the composer builds up a composition of intrinsic strength and beauty of expression.

Symphony No. 3, in C minor, "The Divine Poem," Op. 43 Scriabin

Five symphonies are the contribution of this distinguished Russian composer to the literature of the orchestra. Dr. Eaglefield Hull, the eminent British historian and critic, has described the first symphony as a "Hymn to Art," in which Scriabin joins hands with Beethoven in his ninth symphony. In "The Divine Poem," he states that the composer "expresses the spirit's liberation from its earthly trammels, and the

consequent free expression of purified personality." The fourth symphony was given the title, "Poem of Ecstasy" and "voices the highest of all joys—that of creative work." In the fifth symphony, "Prometheus," the composer goes to the greatest extreme in his ecstasy in creative energy. He attempts to coördinate sounds, colors, and scents in the expression of a single fundamental idea.

"The Divine Poem" is scored for a large orchestra and is written in three movements, the first of which has been given the subtitle "Strife," the second, "Sensuous Pleasures," the third, "Divine Activity."

Roumanian Rhapsody No. 1, Op. 11 ENESCO

As composer, violinist, and conductor, Enesco is well known, both in Europe and in America. Utilizing Roumanian folk-songs, he has composed three separate rhapsodies in A major, D major, and D minor respectively. The one in A major on tonight's program is compounded of gay tunes, sparkling rhythms, and brilliant interplay of orchestral colors.

Moto Perpetuo, Op. 11 PAGANINI
(Orchestrated by Frederick Stock)

Legends have come down to us of the remarkable technical skill of Paganini, heightened perhaps by the violinist's appearance, which has been described as "a sal-low complexion, a pointed acquiline nose and long bony fingers." It is an established fact that he possessed a phenomenal mastery of his instrument, and many of his compositions give evidence of his seemingly limitless capacities in drawing sounds from the violin. The "Moto Perpetuo" was originally a movement from a sonata for violin and orchestra. It has been more frequently heard as a piece for violin with piano accompaniment. Mr. Stock has transcribed the accompaniment for the modern orchestra and has assigned the solo portion of the work to be played by all of the first violins.

Finale of Act III, "Siegfried" WAGNER
(Arranged for concert performance by Frederick Stock)

"Siegfried" is the third of the music dramas forming the group having the general title, "The Ring of the Nibelungen." The music with which this program concludes is part of that scene in which Siegfried has made the ascent of the mountainous pinnacle upon which Brünnhilde lies sleeping, surrounded by fire that can be passed only by a hero who has never known fear. The air is filled with fire clouds and flames as Siegfried moves toward the rock. Having pierced the fire, he discovers what appears to be a sleeping warrior. Siegfried advances, unfastens the helmet, removes the cuirass, and discovers, to his astonishment, the figure of a woman clad in soft feminine drapery. At this sight, so new to him—for Siegfried has not seen a woman before—the hero is thrown into great perturbation; at last he learns what fear is—learns it through the love of a woman. He stoops down and with a long and rapturous kiss, awakens the demigoddess from her twenty years' slumber (end of "The Valkyrie"). After the first delight at returning to the light of the sun and the joy of recognizing in her awakener the hoped-for hero Siegfried, Brünnhilde remembers her divine origin and seeks to repel his passionate advances; but Siegfried soon loses again his newly found fear; the womanly instinct awakens in Brünnhilde, and she throws herself passionately into his arms.

Coming Musical Events

HILL AUDITORIUM

Choral Union Concerts

8:15 P.M.

- MOSCOW CATHEDRAL CHOIR Monday, November 16
NICOLAS AFONSKY, *Conductor*
- JASCHA HEIFETZ, *Violinist* Monday, November 30
BOSTON SYMPHONY ORCHESTRA Thursday, December 10
SERGE KOUSSEVITZKY, *Conductor*
- JOSEF HOFMANN, *Pianist*. Monday, December 14
DETROIT SYMPHONY ORCHESTRA Friday, January 15
BERNARDINO MOLINARI, *Guest Conductor*
- GREGOR PIATIGORSKY, *Violoncellist* Monday, January 25
ARTUR SCHNABEL, *Pianist* Tuesday, February 23
NELSON EDDY, *Baritone* Thursday, March 25

Organ Recital Series

Complimentary at 4:15

- Wednesday, November 4 PALMER CHRISTIAN
Wednesday, November 11 HAROLD GLEASON
Professor Gleason, Guest Organist, is Head of the Organ Department and Professor of Musicology in the Eastman School of Music.
Wednesday, February 17 ARTHUR POISTER
Professor Poister, Guest Organist, is Professor of Organ at the University of Redlands.

Faculty Concert Series

Complimentary at 4:15

- Sunday, November 15 UNIVERSITY SYMPHONY ORCHESTRA
HANNS PICK, *Soloist*
- Sunday, November 22 FACULTY CONCERT
- Sunday, December 6 HANDEL'S "MESSIAH"
- Sunday, January 24 UNIVERSITY SYMPHONY ORCHESTRA
- Sunday, January 31 (Bach Recital) PALMER CHRISTIAN, *Organist*
- Sunday, February 21 FACULTY CONCERT
- Sunday, March 7 UNIVERSITY SYMPHONY ORCHESTRA
- Sunday, March 21 FACULTY CONCERT
- Sunday, April 4 UNIVERSITY SYMPHONY ORCHESTRA

Notice: The right is reserved to make such changes in the dates and artists announced as necessity may require. While wide and prompt publicity is given to dates thus changed, to avoid inconvenience it is suggested that, so far as possible, out-of-town guests confirm the dates in advance.