

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

THOR JOHNSON, GUEST CONDUCTOR

LESTER MC COY, ASSOCIATE CONDUCTOR

Second Concert

1948-1949

Complete Series 2985

Third Annual
Extra Concert Series

CINCINNATI SYMPHONY ORCHESTRA

THOR JOHNSON, *Conductor*

MONDAY EVENING, NOVEMBER 15, 1948, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to "Russlan and Ludmilla" GLINKA

Symphony No. 35 in D major—"Haffner" (K.V. 385) . . . MOZART

Allegro con spirito

Andante

Menuetto

Finale, presto

"Job"—A Masque for Dancing VAUGHAN WILLIAMS

Introduction, Pastoral Dance, and Saraband

Satan's Dance of Triumph

Minuet of the Sons of Job and Their Wives

Job's Dream

Dance of Job's Comforters

Elihu's Dance of Youth and Beauty

Galliard of the Sons of the Morning

INTERMISSION

Midsummer Vigil (Swedish Rhapsody), Op. 19 ALFVÉN

Suite from "Der Rosenkavalier" STRAUSS

NOTE.—The University Musical Society has presented the Cincinnati Symphony Orchestra on previous occasions as follows: March 24, 1903, Frank van der Stucken, conductor; February 17, 1915, Ernst Kunwald, conductor; December 5, 1933, Eugene Goossens, conductor; and March 18, 1948, Thor Johnson, conductor.

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

PROGRAM NOTES

Overture to "Russlan and Ludmilla" . . . MICHAEL IVANOVICH GLINKA

In the reign of Catherine the Great, Russia showed a vigorous musical enthusiasm, but an enthusiasm which emanated from foreign sources, particularly French and Italian. No conscious effort had been made toward the formation of a national artistic style until the beginning of the nineteenth century. Glinka was the founder of that style. In his opera *A Life for the Tzar* (1834), Glinka had found a subject of national import, and in his music he established a definite Russian school. If *A Life for the Tzar* is to be regarded as a national epic, Glinka's second opera, *Russlan and Ludmilla* (1842) must be credited with a significance equally nationalistic, though in a different sphere. Here he forsook history for folklore, as Wagner had done after his *Rienzi*.

The influence of *Russlan and Ludmilla* was tremendous. It set a style for such creations as have since come from the pens of Borodin, Rimski-Korsakov, and Stravinsky. Rimski-Korsakov's *Kostchei*, *Tsar Sultan*, *Snow Maiden*, *Sadko*, *Kitesh* (performed at the 1932 May Festival in concert form), and Stravinsky's *Fire Bird Suite* all have a foundation in a folklore in which the supernatural and the fantastic predominate.

But there are other elements to support this opera's claim to the distinction of being a pioneer work. It is here that oriental color is for the first time brought to Russian music. The opera is not the only field benefiting from Glinka's policy. Balakirev's piano fantasia "Islamey," an epic of the Orient, Borodin's "In the Steppes of Central Asia," Rimski-Korsakov's "Scheherezade," all owe their inspiration to *Russlan and Ludmilla*.

Ludmilla, daughter of Prince Svietozar of Kiev, had three suitors, one of whom, the knight Russlan, was accepted. At her wedding Ludmilla was carried away by the magician Chernomor, and her hand was promised by her father to the suitor who would rescue her. Russlan, evoking benevolent magic, received a charmed sword and rescued Ludmilla. On the homeward journey, another suitor, Farlaf, cast the pair into magic slumber and took the maiden to Prince Svietozar, demanding her hand in marriage. Russlan, returning to the palace, denounced the traitor Farlaf and won the hand of Ludmilla.

Symphony No. 35 in D major—"Haffner" (K.V. 385) WOLFGANG AMADEUS MOZART

The rather curious title appended to this symphony originated in the fact that Mozart wrote it for a festal occasion at the home of one Sigmund Haffner, a rich merchant, and at that time the burgomaster of the composer's native city of Salzburg. Like almost everything else, Mozart dashed off the symphony in the greatest haste (it was completed in about four weeks). When he examined the score somewhat later, he found that it was much better than he had remembered. It is, indeed, one of his symphonic masterpieces. If it has less breadth and stature than the last three symphonies, it is no less perfect within its own framework. The music is of the character of Mozart's middle period. It has his grace of manner, but without the fullness and maturity of his last three symphonies.

Allegro con spirito. The movement begins with a few sturdy measures for full orchestra, followed more gently by strings. The main theme echoes in woodwinds and lower strings, and goes off into rapid runs for the violins.

Andante. A very simple melody sings in the first violins. Sighing, the oboe and bassoon respond. The figuration becomes more graceful and florid, then sinks to a cadence.

Menuetto. In some ways the theme of this reminds one of the much later Minuet from the *E-flat Symphony*. The Trio is said by Philip Hale to remind one of an aria from an early opera of Mozart called *La Finta Giardiniera*. Violins, oboes and bassoons have the melody.

Finale—presto. The last movement is a rondo of the liveliest variety, sparkling with good humor and the sunniest cheer. Strings begin alone. Now the lower parts scurry about against rhythmic chords. Suddenly the tumult hushes, and the lighter second subject is heard in the first violins. The end is gay and dashing.

"Job"—A Masque for Dancing RALPH VAUGHAN WILLIAMS

Vaughan Williams is the most distinguished living figure in English music, and his work is firmly rooted in English tradition, expressive of the English temperament and character, and profoundly influenced by English folk music. His works have become internationally known, particularly his symphonies.

The masterly "Job" revives the typically English art of the masque. It was founded on William Blake's *Illustrations of the Book of Job*. Musically Vaughan Williams accomplishes several striking ideas in "Job," not the least impressive of which is the music for Satan whose appearances are heralded by increased discordance in the bass. There is an impressive *basso ostinato* employed when he performs the dance of triumph before the empty throne of God, and the figure is repeated in a sort of dying extenuation toward the end of the ballet. The saxophone's whine is employed dramatically to point up the hypocrisy of Job's comforters—one of the best uses to which the instrument has been put in symphonic music. Throughout the work, the composer has made expert use of all the woodwinds, sometimes achieving a pastoral effect; at others there is an effect of a vast chorale with muted brass and chordal harp punctuation. A solo violin played *andante* with strong rubato gives a celestial feeling to the dance of Elihu. Crescendos and diminuendos are employed with subtle dramatic impact in the expert writing.

Midsummer Vigil (Swedish Rhapsody) Op. 19 HUGO ALFVÉN

Hugo Alfvén is one of the best known Swedish contemporary composers and is considered the chief Swedish composer in the symphonic form. He obtained his musical education at the Stockholm Conservatory. Leaving the Conservatory in 1890, he became a violin player in the Royal Chapel and in the orchestra of the Royal Stockholm Opera. For a time he was assistant conductor under Kutschbach in Dresden. Returning to Stockholm, he was appointed teacher of composition and orchestration at the Conservatory in 1903, and seven years later he became musical director of the Royal University at Upsala.

As a composer, Alfvén is a follower of Brahms and shows considerable finesse of workmanship. He is frequently compared with another Swedish composer, Andreas Hallén, who was one time leader of the Stockholm Philharmonic Orchestra and for many years was conductor of the Royal Opera House. Alfvén's *Midsummer Vigil*, which has made his reputation in America, is built on Swedish tunes, organized and developed in the spirit of classic composers. The work was suggested by the music of a rustic revel during the popular festival of St. John's Eve, the night of June 24. The Eve of St. John is still celebrated in the more remote parts of Scandinavia with bonfires, dancing, and carousing.

The work begins *allegro moderato* (D major, 2/4 time) with an attractive theme for clarinet over a pizzicato accompaniment. After a repetition of the tune, a second subject is foreshadowed *burlescamente* by the bassoon and later is stated officially by bassoons and horns in unison *vigoroso*. The tempo changes to *andante*, with a passage for muted strings, and an English horn sings a reminiscently beautiful melody. As the tempo becomes *allegretto*, violins introduce a dancelike theme *pianissimo*, with an interjection on the triangle. The mood quickens to an *allegro con brio*, with the violins singing above a pedal-point. The music grows more lively with the revelry to a resounding close.

Suite from "Der Rosenkavalier" RICHARD STRAUSS

The project of composing a comic opera came to Strauss after the production of *Salomé* in 1905. He was unable to discover a subject which suited him, but having had his attention drawn by a friend to Hofmannsthal's *Elektra*, he entered into negotiations with the Austrian poet with a view to the utilization of *Elektra* as an opera text. He wanted to write a playful score, tender, ironic, burlesque, passionate. The libretto with which Hofmannsthal provided Strauss was remarkable for both its comic and its dramatic possibilities. It created two characters of unforgettable vividness—the sad and aging Marschallin and the ridiculous and rotund Baron Ochs. It reproduced the background and atmosphere of old rococo Vienna. For this libretto, Strauss wrote his greatest operatic score, a score inexhaustible for magic of mood and feeling. The concert suite from "Rosenkavalier" is fashioned in the form of a symphonic poem. It follows the dramatic outline of the opera and could be called its symphonic synopsis.

CONCERTS

EZIO PINZA, <i>Bass</i>	Thursday, November 18
CLIFFORD CURZON, <i>Pianist</i>	Saturday, November 27
RUDOLF SERKIN, <i>Pianist</i>	Friday, December 3
BOSTON SYMPHONY ORCHESTRA	Monday, December 6
SERGE KOUSSEVITZKY, <i>Conductor</i>	
GINETTE NEVEU, <i>Violinist</i>	Saturday, January 8
VLADIMIR HOROWITZ, <i>Pianist</i>	Friday, February 11
HEIFETZ, <i>Violinist</i>	Saturday, February 19
NATHAN MILSTEIN, <i>Violinist</i>	Friday, March 4
INDIANAPOLIS SYMPHONY ORCHESTRA	Sunday, March 13
FABIEN SEVITZKY, <i>Conductor</i>	
CHICAGO SYMPHONY ORCHESTRA	Sunday, March 27
FRITZ BUSCH, <i>Guest Conductor</i>	

Single Concerts (inc. tax): \$3.00—\$2.40—\$1.80—\$1.50.

Christmas Concerts

“MESSIAH” (Handel)—Saturday, December 11, at 8:30 p.m., and a repeat performance, Sunday, December 12, at 2:30 p.m.

DORIS DOREE, *Soprano*; NAN MERRIMAN, *Contralto*; FREDERICK JAGEL, *Tenor*; JOHN GURNEY, *Bass*; University Choral Union; Special “Messiah” Orchestra; MARY McCALL STUBBINS, *Organist*; LESTER McCoy, *Conductor*.

Tickets (inc. tax): 70 cents and 50 cents.

Chamber Music Festival

PAGANINI STRING QUARTET—Three concerts, January 14, 15, and 16, 1949.

HENRI TEMIANKA and GUSTAVE ROSSEELS, *Violins*; ROBERT COURTE, *Viola*, and ADOLF FREZIN, *Violoncello*. Tickets (inc. tax): \$3.60 and \$2.40

Friday Evening at 8:30

Quartet in E-flat major, Op. 125, No. 1 SCHUBERT
 Quartet in F major, Op. 59, No. 1 BEETHOVEN
 Quartet in C major (Dissonance), K. 465 MOZART

Saturday Evening at 8:30

Quartet in G major, Op. 77, No. 1 HAYDN
 Quartet No. 3 JACOBI
 Quartet in E-flat major, Op. 127 BEETHOVEN

Sunday Afternoon at 2:30

Quartet in B-flat major, Op. 18, No. 6 BEETHOVEN
 Quartet No. 7 MILHAUD
 Quartet in D major FRANCK

MAY FESTIVAL season ticket orders will be accepted beginning as of December 1, and filed in sequence—Unclaimed seats in Block A, \$12.00; Block B, \$10.80; Block C, \$9.60; Block D, \$8.40—at University Musical Society, Charles A. Sink, President, Burton Memorial Tower.