

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

THOR JOHNSON, GUEST CONDUCTOR

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Fifth Concert

1949-1950

Complete Series 3025

Fourth Annual  
Extra Concert Series

CHICAGO SYMPHONY ORCHESTRA

FRITZ REINER, *Guest Conductor*

SUNDAY EVENING, MARCH 12, 1950, AT 7:00  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture, "Leonore," No. 2, Op. 72 . . . . . BEETHOVEN

"Paganiniana," Op. 65—Divertimento on Themes  
of Nicolo Paganini . . . . . CASELLA

Allegro agitato  
Polacchetta  
Romanza  
Tarantella

Symphony No. 2 in C major, Op. 61 . . . . . SCHUMANN

Sostenuto assai; allegro ma non troppo  
Scherzo  
Adagio espressivo  
Allegro molto vivace

INTERMISSION

Siegfried's Rhine Journey, from *Götterdämmerung*  
Good Friday Spell, from *Parsifal*  
The Ride of the Valkyries, from *Die Walküre* } . . . WAGNER

NOTE.—The University Musical Society has presented the Chicago Symphony Orchestra on previous occasions as follows: Choral Union Series, Theodore Thomas, conductor (8); in thirty-one May Festivals (1905-1935 inclusive), and in the Choral Union Series, Nov. 2, 1936 and Nov. 30, 1941, Frederick Stock, conductor; Mar. 19, 1945, Jan. 31, 1946, and Mar. 16, 1947, Désiré Defauw, conductor; Oct. 26, 1947, Artur Rodzinski, conductor; and Mar. 27, 1949, Fritz Busch, guest conductor.

ZINO FRANCESCATTI, *Violinist*, Monday, March 20, 8:30 P.M.

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

## PROGRAM NOTES

by FELIX BOROWSKI

### Overture, "Leonore," No. 2, Op. 72 . . . . . LUDWIG VAN BEETHOVEN

The work which is performed on this occasion is the first of the overtures which Beethoven composed for his opera *Fidelio*.

The main movement of the overture "Leonore" No. 2 is preceded by a lengthy Introduction (*Adagio*, C major, 3-4 time). After nine measures of this the tenth ushers in the opening phrase of the air "In des Lebens Frühlingstagen" sung by Florestan in the second act of the opera, here played by clarinets, bassoons and two horns.

The *Allegro* (C major, 2-2 time) opens with the principal subject announced *pp* by the cellos, a sustained C being held by the horns, and the same note muttered by the violas. A gradual *crescendo* brings a climax with this same subject *ff* in the full orchestra. The second theme appears in E major in the violoncellos, an arpeggio figure sounding above it in the first violins. This theme is based on Florestan's air previously heard in the Introduction. The Development, mainly constructed on the material of the principal theme, brings in at the close a unison passage in all the strings which leads into a chord of E-flat, upon which a trumpet call is heard as from afar. There follows a reminiscence of the principal subject of the movement, and the trumpet call is heard once more. After fourteen measures of modulation Florestan's air appears once again, *Adagio*, in the woodwinds and in C major. Note here the important part for the kettledrum. The violins then bring forward the *Allegro tempo* again in a passage beginning *pianissimo*, but growing in power as the other strings and the woodwind join in, and finally to culminate in a great climax, upon which (*Presto*) the material of the principal subject is heard for the last time in the form of a coda.

### "Paganiniana," Op. 65—Divertimento on Themes of Nicolo Paganini . . . . . ALFREDO CASELLA

Alfredo Casella was one of the important figures in the contemporary musical scene. He became a modern exponent of the younger generation of Italian musicians. His threefold activities as a composer, as a gifted pianist, and as a teacher brought fresh impetus into the artlife of his country.

In spite of his long residence in Paris and his proximity to the great impressionists, Debussy and Ravel, Casella remained an independent: he soon forgot the early influences of the French school for the sake of specifically Italian and nationalistic guideposts.

In 1926, Casella wrote a work which he called "Scarlattiana," in which he attempted a renaissance of music by the eighteenth-century composer in a modern symphonic style. In 1942, he again paid homage to an older Italian musician, Nicolo Paganini, choosing from his scores a series of themes as basic material for an orchestral divertimento.

The occasion was the centenary of the Vienna Philharmonic Orchestra. Invited to contribute a score for the celebration, Casella conceived a work of extreme virtuosity which would display the excellence of the Philharmonic players. The music was also designed to extol the virtuoso spirit of Paganini.

Paganini's music had earlier inspired such important composers as Schumann, Liszt, and Brahms. Rachmaninoff's symphonic variations on a theme by Paganini developed into a romantic concerto for piano and orchestra. Casella, by contrast, heard the overtones of Italianism in the music of Paganini. He observed the peculiar bent of Paganini's melodic line and emulated its raciness and virtuosic gesture. Sometimes, a slight irony is felt in the expression. Certain passages express humor; others, melancholy.

In each one of the four movements, Casella blended the old with the new. Paganini was a melodist, not a polyphonic thinker. Hence, Casella aimed at a horizontal movement of chords rather than that of counterpoints. He abandoned individual part writing in the sense of a genuine polyphony. Within the textures of swiftly moving chords, he mixed, in smooth succession, traditional harmonies with more dissonant modern ones. Thus Casella obtained results considered incompatible by conservative musicians while called reactionary by the radical modern ones.

The printed study score of "Paganiniana," published by the Vienna Edition Philharmonia, lists the sources of Casella's thematic material as follows:

The first movement, *allegro agitato*, is based on four themes from Paganini's Violin Capriccios, Numbers 5, 12, 16, and 19.

The second movement, *polachetta*, is taken from the Quartet, Op. 4, for violin, viola, cello, and guitar. (Paganini played the guitar with great skill.)

The third movement, *romanza*, is from an unpublished composition entitled "The Spring." The finale, called *tarantella*, has its origin in Paganini's music of the same name.

### Symphony No. 2, C major, Op. 61 . . . . . ROBERT SCHUMANN

The first sketches for his C-major symphony were made by Schumann in the period from December 12 to December 28, 1845, at Dresden, where Schumann had retired for rest and the seclusion which it was hoped would benefit the grave condition of his health. That the improvement in his condition was very slow and gradual, Schumann himself made clear in a communication concerning his C-major symphony to Georg Dietrich Otten, the founder of the Hamburg Musikverein:

"I composed the symphony in December, 1845, when I was still ailing; it seems to me as if one could not but hear it in the music. It was only in the finale that I began to feel myself again and it was not until I had completed the whole work that I became completely well. It is thus full of reminiscences of a dark period."

Schumann began the scoring of his symphony in February, 1846, but this work was soon interrupted by his nervous condition. He suffered particularly from irritation of the auditory nerves, which produced a constant buzzing and singing in his ears. A journey to Norderney—a small island in the North Sea, off the coast of East Friesland—brought about so much improvement in the master's health that he was able to apply himself once more to the orchestration of his symphony. The work was completed October 15, 1846, and the following month it was given its first production at the fifth subscription concert at the Gewandhaus, Leipzig. Mendelssohn conducted, and the orchestra performed the symphony from manuscript.

Schumann scored his second symphony for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

### Siegfried's Rhine Journey from *Götterdämmerung* . . . . . RICHARD WAGNER

Although *Götterdämmerung* ("Twilight of the Gods"), the last music drama of the four works that make up the cycle of "Der Ring des Nibelungen," was finished in 1872, Wagner had conceived the work as early as 1848, immediately following the completion of *Lohengrin*.

"Siegfried's Rhine Journey" is an instrumental interlude separating the prologue from the first act. It represents the hero's departure from the scene of the rock on which he had penetrated the flames that the god, Wotan, had caused to spring up around the slumbering form of Brünnhilde. Wagner himself made an arrangement of this piece—which he calls an "orchestral scherzo"—for concert purposes.

### Good Friday Spell, from *Parsifal* . . . . . RICHARD WAGNER

This portion of *Parsifal* constitutes the third and last act. The scene is a pleasant garden in springtime. From above floats down the sound of voices softly singing a chant of gratitude and praise.

### The Ride of the Valkyries, from *Die Walküre* . . . . . RICHARD WAGNER

The "Ride of the Valkyries" is the prelude to the third act of the music drama. The scene is a rocky mountain top, over which clouds are driven by the storm wind. Occasional flashes of lightning reveal other peaks in the far distance, half hidden by the mists. The Valkyries—daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Valhalla the dead bodies of heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists, the forms of the slain warriors are to be seen hanging from their saddles.

Wagner made the arrangement of this excerpt for concert performance. It is written in B minor (*Lebhaft*, 9-8 time) and is based throughout on the bold theme which suggests the impetuous energy of the flight of the Valkyries as they ride their horses through the clouds.

# MAY FESTIVAL

MAY 4, 5, 6, 7, 1950

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

LJUBA WELITCH, Soprano  
NORMA HEYDE, Soprano  
BLANCHE THEBOM, Mezzo-soprano  
MARIAN ANDERSON, Contralto  
JAN PEERCE, Tenor  
HAROLD HAUGH, Tenor  
MACK HARRELL, Baritone  
NATHAN MILSTEIN, Violin  
ALEXANDER HILSBURG, Violin  
WILLIAM PRIMROSE, Viola

WILLIAM KINCAID, Flute  
WILLIAM KAPELL, Piano  
JAMES WOLFE, Piano  
EUGENE ORMANDY, Conductor  
ALEXANDER HILSBURG, Conductor  
THOR JOHNSON, Conductor  
MARGUERITE HOOD, Conductor  
UNIVERSITY CHORAL UNION  
FESTIVAL YOUTH CHORUS

## PROGRAMS

THURSDAY, MAY 4, 8:30

Eugene Ormandy, Conductor

Soloist: Ljuba Welitch, Soprano

Overture and Allegro from  
*La Sultane* . . . . . COUPERIN-MILHAUD  
"Or sai chi l'onore" from *Don Giovanni* . MOZART  
"Voi che sapete" from  
*Marriage of Figaro* . . . . . MOZART  
LJUBA WELITCH  
Symphony No. 7 in C major, Op. 105 . SIBELIUS  
Closing Scene from *Salome* . . . . . STRAUSS  
MISS WELITCH  
Symphonic Poem, "Death and Trans-  
figuration" . . . . . STRAUSS

FRIDAY, MAY 5, 8:30

University Choral Union

Thor Johnson, Conductor

Soloists:

Norma Heyde, Soprano William Primrose, Viola  
Blanche Thebom, Alexander Hilsberg,  
Mezzo-Soprano Violin  
Harold Haugh, Tenor William Kincaid, Flute  
Mack Harrell, Baritone James Wolfe, Piano  
"Brandenburg" Concerto No. 5, for Piano,  
Violin, Flute, and Strings . . . . . BACH  
Concerto for Viola and Orchestra . . . . . BARTÓK  
WILLIAM PRIMROSE  
"Magnificat" in D major . . . . . BACH  
CHORAL UNION AND SOLOISTS  
ALICE LUNGERSHAUSEN, Harpsichord  
MARY STUBBINS, Organist

SATURDAY, MAY 6, 2:30

Alexander Hilsberg and  
Marguerite Hood, Conductors

Festival Youth Chorus

Soloist: Jan Pearce, Tenor

Overture to *Benvenuto Cellini* . . . . . BERLIOZ  
"The Walrus and the Carpenter" . . . . . FLETCHER  
YOUTH CHORUS  
"No, oh Dio" from *Alceste* . . . . . HANDEL  
Love Has Eyes . . . . . BISHOP  
"Enjoy the Sweet Elysian Grove"  
from *Alceste* . . . . . HANDEL  
JAN PEERCE  
Tomb Scene from *Lucia di Lammer-  
moor* . . . . . DONIZETTI  
"O Paradiso" from *L'Africana* . . . . . MEYERBEER  
MR. PEERCE  
Symphony No. 2 . . . . . SCHUBERT

SATURDAY, MAY 6, 8:30

Eugene Ormandy, Conductor

Soloist: William Kapell, Pianist

Prelude to *Khovantchina* . . . . . MOUSSORGSKY  
Concerto No. 3 in D minor, Op. 30 for  
Piano and Orchestra . . . . . RACHMANINOFF  
Allegro ma non tanto  
Intermezzo: adagio  
Finale  
WILLIAM KAPELL  
Symphony No. 5 in E minor,  
Op. 64 . . . . . TCHAIKOVSKY  
Andante; allegro con anima  
Andante cantabile, con alcuna licenza  
Valse: allegro moderato  
Finale: andante maestoso

SUNDAY, MAY 7, 2:30

Thor Johnson, Conductor

University Choral Union

Soloist: Nathan Milstein, Violinist

"Schicksalslied" ("Song of Destiny"),  
Op. 54 . . . . . BRAHMS  
"The Cycle," Symphony No. 4 for  
Chorus and Orchestra . . . . . PETER MENNIN  
CHORAL UNION  
Concerto in D major, Op. 77, for  
Violin and Orchestra . . . . . BRAHMS  
Allegro non troppo  
Adagio  
Allegro giocoso, ma non troppo vivace  
NATHAN MILSTEIN

SUNDAY, MAY 7, 8:30

Eugene Ormandy, Conductor

Soloist: Marian Anderson, Contralto

"Classical" Symphony in D major,  
Op. 25 . . . . . PROKOFIEFF  
Kindertotenlieder . . . . . MAHLER  
MARIAN ANDERSON  
Two Hispanic Pieces . . . . . McDONALD  
Jeanne d'Arc au Bucher . . . . . LISZT  
MISS ANDERSON  
Symphonic Poem, "The Pines of Rome" RESPIGHI  
The Pines of the Villa Borghese  
The Pines near the Catacomb  
The Pines of the Janiculum  
The Pines of the Appian Way

SEASON TICKETS NOW ON SALE—\$10.80 and \$9.60 (tax included);  
at University Musical Society, Burton Memorial Tower.