

UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Associate Conductor

Eighth Concert

1950-1951

Complete Series 3050

Seventy-second Annual
Choral Union Concert Series

CHICAGO SYMPHONY ORCHESTRA

RAFAEL KUBELIK, *Conductor*

SUNDAY EVENING, MARCH 4, 1951 AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to "The School for Scandal" BARBER

Symphony No. 1 in D major, Op. 60 DVOŘÁK

Allegro non tanto

Adagio

Scherzo (furiendo)

Finale—allegro con spirito

INTERMISSION

Theme and Four Variations ("The Four Temperaments")
for String Orchestra and Piano HINDEMITH

Theme

Variation No. 1: Melancholic

Variation No. 2: Sanguine

Variation No. 3: Phlegmatic

Variation No. 4: Choleric

GEORGE SCHICK at the Piano

Prelude to "The Mastersingers of Nuremberg" WAGNER

*The Chicago Symphony Orchestra uses the Baldwin piano,
and records exclusively for R.C.A. Victor.*

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; Mar. 27, 1949, Fritz Busch, Guest Conductor; and Mar. 12, 1950, Fritz Reiner, Guest Conductor.

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

PROGRAM NOTES

By FELIX BOROWSKI

(Taken from the Program Book of the Chicago Symphony Orchestra)

Overture to "The School for Scandal" SAMUEL BARBER

The overture to "The School for Scandal" was composed in 1932 and was performed for the first time at a summer concert of the Philadelphia Orchestra at Robin Hood Dell, Philadelphia, August 30, 1933. On that occasion the program book was supplied with the following analysis, written by Samuel Laciari:

"The overture begins with a very rapid figure for the full orchestra, except trombones, followed by a lilting melody in 9-8 time in the first violins, which is developed somewhat by other instruments of the orchestra. A second figure in the piccolo and flutes then appears, a phrase which plays an important part later in the overture. There is a change to a slightly slower tempo, and the second subject, a melodious tune, is played by the oboe, followed by a new figure in the first clarinet, with an accompaniment in the strings reminiscent of the oboe melody. This leads, through the flutes and strings, the latter in very rapid figuration, back to the first subject and in the original tempo. The second theme, first announced by the oboe, now returns in the clarinets and violas and later in the first violins. There is a return of the triplet figure, and the overture closes with a joyous rush in the full orchestra. The music is in keeping with the spirit of the Sheridan comedy, itself a great stage classic."

Symphony No. 1, D major, Op. 60 ANTON DVOŘÁK

The published number on the title pages of Dvořák's symphonies is not at all the order in which they were composed. The work performed on this occasion, published as No. 1, is in reality the sixth of the series. His last symphony—"From the New World"—was published as No. 5, but was the composer's ninth.

The D-major symphony was composed at Vysoká, Dvořák's country place which he had bought from Count Kouni, and for which he had a great fondness. When the score was finished October 15, 1880, he hurried to Vienna to show it to Hans Richter—then the world's most famous conductor—and, at the same time, to offer him the dedication. In a letter written home in the course of the sojourn in the Austrian capital, Dvořák wrote: "Richter liked the symphony very much indeed, so that after each movement he embraced me. He will perform it December 26. Then it will go to London."

Concerning this D-major symphony, Paul Stevan, in his biography, *Anton Dvořák*, wrote: "This particular symphony seems strikingly akin to Brahms, in some way corresponding to the latter's Second, composed in the same key. Nevertheless, Brahms' airy gaiety was not achieved with a light heart, whereas Dvořák's symphony in its entirety is the outpouring of a joyous spirit intoxicated with the world."

Theme and Four Variations ("The Four Temperaments")

for String Orchestra and Piano PAUL HINDEMITH

Hindemith composed his Theme and Four Variations in 1940, his first conception of it having been in the form of a ballet. This later was abandoned in favor of the work now to be heard.

The following analysis was made by Dr. Frederick Dorian when "The Four Temperaments" was played at a concert of the Pittsburgh Symphony Orchestra.

"The Theme is set forth in three distinct sections. First, the orchestra announces a *moderato* in 4-4 time. Next we hear an *allegro assai* intoned by the piano. There is another *moderato*, but the meter is changed to 6-8 with the orchestra carrying the last section of the theme. Variations I. Melancholic. The dejected state of the soul is mirror-pictured in a slow song of the muted violins. The role of the piano is kept in the background. Presently a *presto, pianissimo*, in 12-8 is played by the orchestra. Yet the depressed music returns, a slow march, the piano now leading the accompanying strings. Variation II. Sanguine. A lively waltz portrays the warm and ardent type of temperament. Piano and strings participate evenly in the performance of the 3-4 dance pattern. Variation III. Phlegmatic. There is a *moderato* of 4-4 time in the strings until the piano takes the lead. *Allegretto*, in 12-8, a dialogue evolves in which the strings answer the phrases of the piano. An *allegretto scherzando* concludes. Variation IV. Choleric. Accumulated anger is symbolized in bursting sounds on the keyboard. An acceleration follows. *Vivace*. The orchestra is heard until *appassionato* claims both sonorities, the piano and the grouped strings. A *maestoso* brings the original movement to an end."

Prelude to "The Mastersingers of Nuremberg" RICHARD WAGNER

The Prelude to "Die Meistersinger von Nürnberg" is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, triangle, symbals, harp, and strings.

The piece begins (*Sehr mässig bewegt*, C major, 4-4 time), with the grandiose theme typical of the Mastersingers. After this has been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the wind, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears (in the first violins) a theme taken from the prize-song, and intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section in which there is a humorous treatment of the opening subject in jerky staccato notes played by the woodwind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass, *fortissimo*. This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the "Banner" motive in the brass, and a concluding presentation of the imposing subject with which the Prelude opened.

MAY FESTIVAL

MAY 3, 4, 5, 6, 1951

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

PATRICE MUNSEL, Soprano
EILEEN FARRELL, Soprano
RISÉ STEVENS, Mezzo-Soprano
BLANCHE THEBOM, Contralto
COLOMAN de PATAKY, Tenor
OSCAR NATZKA, Bass
TOSSY SPIVAKOVSKY, Violinist
ARTUR RUBINSTEIN, Pianist

WILLIAM KAPELL, Pianist
EUGENE ORMANDY, Conductor
THOR JOHNSON, Conductor
ALEXANDER HILSBURG, Conductor
MARGUERITE HOOD, Conductor
UNIVERSITY CHORAL UNION
FESTIVAL YOUTH CHORUS

PROGRAMS

THURSDAY, MAY 3, 8:30

Eugene Ormandy, Conductor
Artur Rubinstein, Pianist

Toccata and Fugue in D minor BACH-ORMANDY
Concerto No. 2 CHOPIN
ARTUR RUBINSTEIN
Symphonie fantastique BERLIOZ

Symphony No. 1 SHOSTAKOVICH
Air de Lia from *L'Enfant prodige* DEBUSSY
Habanera from *Carmen* BIZET
Seguidilla from *Carmen* BIZET
MISS STEVENS
Polka and Fugue from *Schwanda* WEINBERGER

FRIDAY, MAY 4, 8:30

Thor Johnson, Conductor

Eileen Farrell, Soprano Coloman de Pataky,
Blanche Thebom, Tenor
Contralto Oscar Natzka, Bass
University Choral Union

Requiem Mass VERDI
CHORAL UNION AND SOLOISTS

SUNDAY, MAY 6, 2:30

Thor Johnson, Conductor
William Kapell, Pianist
Oscar Natzka, Bass
University Choral Union

Overture, "Fingal's Cave" MENDELSSOHN
A Masque, "Summer's Last Will
and Testament" LAMBERT
CHORAL UNION AND SOLOISTS
Concerto No. 3 PROKOFIEFF
WILLIAM KAPELL

SATURDAY, MAY 5, 2:30

Alexander Hilsberg and Marguerite Hood,
Conductors

Tossy Spivakovsky, Violinist

Festival Youth Chorus

Overture to *Manfred* SCHUMANN
American Folk Songs (orchestrated by Dorothy
James) FESTIVAL YOUTH CHORUS
Rapsodie espagnole RAVEL
Concerto in D minor SIBELIUS
TOSSY SPIVAKOVSKY

SUNDAY, MAY 6, 8:30

Eugene Ormandy, Conductor
Patrice Munsel, Soprano

Overture to "Euryanthe" WEBER
"Chacun le sait" from
The Daughter of the Regiment DONIZETTI
"O mio babbino caro" from
Gianni Schicchi PUCCINI
"Mia chiamata Mimi" from
La Boheme PUCCINI
PATRICE MUNSEL
Symphony No. 3 CRESTON
Lucy's Arietta from *The Telephone* MENOTTI
Willow Song COLERIDGE-TAYLOR
Norwegian Echo Song THRANE
The Laughing Song from
Die Fledermaus STRAUSS
MISS MUNSEL
Suite from *Der Rosenkavalier* STRAUSS

SATURDAY, MAY 5, 8:30

Eugene Ormandy, Conductor
Rise Stevens, Mezzo-Soprano

Suite for Strings, Op. 5 CORELLI
"Che faro senza Euridice" from
Orpheo ed Euridice GLUCK
"Voi che sapete" from
Marriage of Figaro MOZART
"Il est doux, il est bon"
from *Hérodiade* MASSENET
RISE STEVENS

Season Tickets Now On Sale—\$12.00—\$10.80—\$9.60 (tax included).

HEIFETZ, Violinist Wednesday, March 14
HOROWITZ, Pianist Wednesday, April 18