

UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Associate Conductor

Fifth Concert

1951-1952

Complete Series 3076

Sixth Annual
Extra Concert Series

CHICAGO SYMPHONY ORCHESTRA

RAFAEL KUBELIK, *Conductor*

Soloist:

ARTHUR GRUMIAUX, *Violinist*

SUNDAY EVENING, MARCH 9, 1952, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to *The Bartered Bride* SMETANA

Concerto for Violin and Orchestra BARTÓK

Allegro non troppo
Andante tranquillo
Allegro molto

ARTHUR GRUMIAUX

INTERMISSION

Symphony No. 3 ("Eroica") in E-flat major, Op. 55 BEETHOVEN

Allegro con brio
Marcia funebre
Scherzo
Allegro molto

The Chicago Symphony Orchestra uses the Baldwin piano, and records for Mercury.

NOTE:—The University Musical Society has presented the Chicago Symphony Orchestra in concert on seventeen previous occasions; and at the May Festivals from 1905 to 1935 inclusive.

THE SHAW CHORALE will be heard March 18; and RUDOLF SERKIN, *Pianist*, on March 31, in the Choral Union Series.

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

PROGRAM NOTES

By FELIX BOROWSKI

Overture to *The Bartered Bride* FRIEDRICH SMETANA

Smetana made the first sketches for his opera, "The Bartered Bride," in the summer of 1863, but the score was not completed until three years later. The overture to the opera was played in America long before the opera itself was given. Theodore Thomas introduced it at a young people's matinée, Steinway Hall, New York, November 12, 1887, and gave it to Chicago for the first time at one of the Summer Night concerts in the old Exhibition Building in July of the following year. The material of the overture is drawn partly from music in the opera itself.

Concerto for Violin and Orchestra BÉLA BARTÓK

Bartók was born in a district of Hungary—Torontal—which, after the first Great War, became part of Jugoslavia. The boy showed talent for composition at an early age, and when he was only ten years of age he appeared in public, both as pianist and composer.

Early in his activity as a composer he had been influenced by the music of Brahms. Later, having freed himself from that influence, Bartók became absorbed in the study of Hungarian folkmusic. Together with his friend, Kodály, he made a searching investigation of the national music which, he believed, had been vitiated by alien—particularly gypsy—influences.

Meanwhile Bartók's music had taken on some of the influences of the modernistic trend that was making itself apparent in almost every country. The Concerto for violin and orchestra was composed at Budapest in 1937-1938, and it was first heard in America at a concert of the Cleveland Orchestra, January 21, 1943, and on that occasion the program book contained the following analysis:

"I. *Allegro non troppo*, 4-4. The solo violin announces the main theme after six introductory measures for harp and plucked strings, and continues with rhapsodical passage-work introducing a canonic statement of the theme by strings and woodwind. A tranquil version of the theme for the violin introduces the transitional theme which enters in the manner of a fugato. The legato second subject is, according to the composer, 'a kind of twelve-tone theme, yet with pronounced tonality.' In the development section of an extremely economical sonata form, these themes are put to various uses, the devices of augmentation and inversion being particularly exploited. A varied recapitulation leads to a solo cadenza of great difficulty. The brief coda contains further developments of the principal subject, which has been consistently in the forefront of the musical unfolding of the movement.

"II. Theme and Variations. *Andante tranquillo*, 9-8. The theme is stated by the solo violin over a light accompaniment in the lower strings, punctuated by harp harmonics and strokes of the kettledrums. Strings and wind instruments repeat the last two measures of the theme. There are six variations, after which the solo instrument restates the theme in its original form over an accompaniment of woodwind, harp, celesta and three solo violas. Again the two final measures are echoed—this time by the divided first and second violins, the solo violin returning to conclude the repetition.

"III. Rondo. *Allegro molto*, 3-4. The entire rondo is conceived as a free variation on the opening movement. The principal episode is based on the main theme of the first movement in a new guise. Subsequent episodes, constructed from the transitional and second subjects of the first movement, are joined by a rapid connecting theme in triplets which finally brings the concerto to a close."

Symphony No. 3 ("Eroica") in E-flat major, Op. 55 LUDWIG VAN BEETHOVEN

Beethoven's third symphony is one of the outstanding works that belong to the second of the three periods into which the master's compositions generally are divided. In the first of these periods Beethoven was held to have been influenced by Haydn and Mozart and by the traditions that belonged to the last decades of the eighteenth century. In the second, his complete individuality was expressed, and in the third a transcendental handling of musical thought and technique set the music of that period apart from that of previous years.

I. *Allegro con brio*, E flat major, 3-4 time. After two resounding chords for the full orchestra the principal theme is set forth by the violoncellos. After this theme

has been heard in the full orchestra another idea is given out, conversationally as it were, by the woodwind. The second subject proper appears after a descending passage, *fortissimo*, in the full orchestra. The first phrase of it is heard in the woodwind, *piano*, rising to a *crescendo*, the strings then continuing it. Another section of the subject appears in a vigorous *forte* given to the whole orchestra. There is a codetta, in which the material of the principal theme is suggested. This closes the Exposition.

The Development is elaborate. After some preliminary matter in the strings there ensues a working out of the conversational passage in the woodwind previously referred to. There is then heard development of the principal theme, and a return is made to the subject worked out before. Following this comes a tranquil episode, the melody of which is given to the oboe. At the close of the Development occurs the well-known passage in which the horn gives out the first four notes of the principal theme—the chord of E-flat—while the violins play B-flat and A-flat against it. The Recapitulation follows immediately with the principal theme in the 'cellos, as before. The second subject arrives in E-flat, and there is a very long and elaborate coda, in which previous material is worked over.

II. Marcia Funebre. *Adagio assai*, C minor, 2-4 time. The introduction of a funeral march into a symphony was something of a departure from the traditions in the period in which Beethoven passed his existence. The subject of the march is announced, *pianissimo*, by the first violins, to be taken up eight bars later by the oboe. The second theme, in E-flat major, appears in the strings. Development of the two subjects follows and what may be considered as the trio of the march is ushered in with the section (*Maggiore*) in which a melody is put forward successively by the oboe and flute, the violins playing an accompaniment of triplets. The violins continue this melody, and it is worked out in different instruments. The minor mode and the first subject in the violins return; but the after-treatment of this theme is different, fugal development of it entering at the tenth measure. The motive of the fugato is presented, *fortissimo*, by the full orchestra. There is a slight reminiscence of the first theme, following which there comes an outburst in the horns and trumpets. The first subject returns in the oboe and clarinet, and is immediately followed by the second theme, again in the strings, and in E flat, as before. Toward the close of the movement a tranquil melody is sung by the first violins, and the first theme comes back fragmentarily as the movement finishes.

III. Scherzo. *Allegro vivace*, E-flat major, 3-4 time. Beethoven originally intended this movement to be a Minuet. Six measures of introduction in the strings, *sempre pianissimo e staccato*, precede the first theme in the oboe and first violins. Practically the whole material of the scherzo is based on this. The trio (in the same key) is announced by the three horns, which play an important part in the unfolding of this section. There are passages for the woodwind, answered by similar ones in the strings, and the horn subject returns. The scherzo is then repeated in a shortened version.

IV. Finale. *Allegro molto*, E-flat major, 2-4 time. The movement begins with an impetuous passage in the strings and seven chords, *fortissimo*, in the full orchestra. The theme is then put forward by the strings, *pizzicato*. This is, however, the bass of the real theme, which occurs later. There is a touch of Beethoven's humor in the representation of this subject in the strings with answering notes on the unaccented beats by the woodwind.

In the first variation the theme is put forward by the second violins, with a conversational passage between the violoncellos and the first violins. All other instruments are silent. In Variation II the theme is in the first violins, accompanied with a triplet figure in the other strings. The third variation presents the theme proper in the oboe, with a broken-chord figure running against it in the first violins, which later take up the theme itself. The fourth variation is an extended fugal treatment of the first portion of the theme. The first violins and flute bring back (in D major) the second portion, and there is a continuation of it in the flutes and oboes, with a running counterpoint in the first violins. A new idea is put forth in an energetic passage in G minor in the first violins and woodwind; but the bass of this is made up of the first four notes of the theme.

The second part of the theme returns gently in C major in the first violins, and there follows contrapuntal treatment of the first portion, a fugato being a characteristic feature of it; but both parts of the theme are worked into the fabric of the movement. There is a pause on a chord played by the full orchestra, and the tempo changes to *Poco andante*. Here the woodwind introduce a further variation of the theme, it being continued by the strings. Following this there occurs a passage in the first violins and oboes (arpeggios in the clarinet) curiously suggestive of a portion of the "Leonore" Overture No. 3, and the second portion of the theme is called out, *fortissimo*, by the basses, woodwind and trumpets. A grandiose coda concludes the symphony.

MAY FESTIVAL

MAY 1, 2, 3, 4, 1952

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

ELEANOR STEBER, Soprano
PATRICE MUNSEL, Soprano
ASTRID VARNAY, Soprano
PATRICIA NEWAY, Soprano
SET SVANHOLM, Tenor
MACK HARRELL, Baritone
PHILIP DUEY, Baritone
GEORGE LONDON, Bass

NATHAN MILSTEIN, Violinist
GUIOMAR NOVAES, Pianist
EUGENE ORMANDY, Conductor
THOR JOHNSON, Conductor
ALEXANDER HILSBURG, Conductor
MARGUERITE HOOD, Conductor
UNIVERSITY CHORAL UNION
FESTIVAL YOUTH CHORUS

PROGRAMS

THURSDAY, MAY 1, 8:30

Eugene Ormandy, *Conductor*
Eleanor Steber, *Soprano*

Short Symphony SWANSON
"Exultate, jubilate", Motet, K.165 MOZART
ELEANOR STEBER
"Le Festin de l'Araignée" ROUSSEL
"Nun eilt herbei" and "Frohsinn und
Laune" from *Merry Wives of Windsor* NICOLAI
Marietta's Lied from *Die Tote Stadt* KORNGOLD
Csárdás from *Die Fledermaus* STRAUSS
MISS STEBER
Suite No. 2 from the Ballet,
Daphnis et Chloé RAVEL

FRIDAY, MAY 2, 8:30

University Choral Union
Thor Johnson, *Conductor*

Patricia Neway, *Soprano* Philip Duey, *Baritone*
Set Svanholm, *Tenor* George London, *Bass*
"The Damnation of Faust" BERLIOZ
CHORAL UNION AND SOLOISTS

SATURDAY, MAY 3, 2:30

Alexander Hilsberg and Marguerite Hood,
Conductors

Nathan Milstein, *Violinist*
Festival Youth Chorus

Overture to "Russlan and Ludmilla" GLINKA
Song Cycle from the Masters
Ar. RUSSELL HOWLAND
FESTIVAL YOUTH CHORUS
Symphony No. 5 in B-flat major SCHUBERT
Concerto in A minor, Op. 53 DVOŘÁK
NATHAN MILSTEIN

SATURDAY, MAY 3, 8:30

Eugene Ormandy, *Conductor*
Astrid Varnay, *Soprano*
Set Svanholm, *Tenor*

Overture to *The Flying Dutchman* WAGNER
Act I, Scene III, from *Die Walküre* WAGNER
ASTRID VARNAY and SET SVANHOLM
Prelude to *Tristan and Isolde* WAGNER
Night Scene—Act II, Scene III
from *Tristan and Isolde* WAGNER
MISS VARNAY and MR. SVANHOLM

SUNDAY, MAY 4, 2:30

Thor Johnson, *Conductor*
University Choral Union
Mack Harrell, *Baritone*
Guiomar Novaes, *Pianist*

Overture to "Coriolanus", Op. 62. BEETHOVEN
"Belshazzar's Feast" WALTON
CHORAL UNION and MACK HARRELL
Concerto No. 4 in G major,
Op. 58 BEETHOVEN
GUIOMAR NOVAES

SUNDAY, MAY 4, 8:30

Eugene Ormandy, *Conductor*
Patrice Munsel, *Soprano*

Passacaglia HAUG
"Chacun le sait" from
La Fille du Regiment DONIZETTI
"O mio babbino caro" from
Gianni Schicci PUCCINI
"Mi chiamano Mimi" from
La Bohème PUCCINI
PATRICE MUNSEL
Symphony No. 5 in E-flat major,
Op. 82 SIBELIUS
Lucy's Arietta from *The Telephone* MENOTTI
Willow Song COLERIDGE-TAYLOR
Suite from *Die Fledermaus* STRAUSS
MISS MUNSEL

SEASON TICKETS: \$10.00—\$9.00—\$8.00

SINGLE CONCERTS: \$2.50—\$2.00—\$1.50

On sale at the University Musical Society, Burton Memorial Tower