

UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Associate Conductor

Second Concert

1952-1953

Complete Series 3087

Seventy-fourth Annual  
Choral Union Concert Series

YEHUDI MENUHIN, *Violinist*

Assisted by ARTUR BALSAM *at the Piano*

WEDNESDAY EVENING, OCTOBER 22, 1952, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Sonata No. 7 in C minor, Op. 30, No. 2 . . . . . BEETHOVEN

Allegro con brio  
Adagio cantabile  
Scherzo  
Finale; allegro

Sonata No. 3 in G (for violin alone) . . . . . BARTÓK

Tempo di ciacona  
Fuga (risoluto); non troppo vivo  
Melodia (adagio)  
Presto

INTERMISSION

Concerto No. 1 in D major, Op. 6 . . . . . PAGANINI

Allegro maestoso  
Adagio espressivo  
Rondo; allegro spiritoso

Prayer, from "Te Deum" . . . . . (Arr. by FLESCHE) HANDEL

Slavonic Dances . . . . . DVOŘÁK-KREISLER

Habanera . . . . . RAVEL

Perpetual Motion . . . . . NOVÁČEK

*RCA Victor Red Seal Records*

NOTE—The University Musical Society has presented Yehudi Menuhin on previous occasions as follows: Feb. 4, 1932; Feb. 15, 1939; Nov. 23, 1943; and Nov. 19, 1946.

*The Steinway is the official piano 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

### Sonata No. 7 in C minor, Op. 30, No. 2 . . . . . BEETHOVEN

This sonata, written in the period when deafness was beginning to take serious hold of the master, was dedicated to Emperor Alexander I of Russia. It is described as being patriotic and militaristic in spirit, and in the second subject of the first movement are three distinct phrases which seem to bear this out (march, battle, song of victory). In the development we find first a plaintive theme (sometimes described as the graves of the wounded), then the march theme again. After the recapitulation, the plaintive theme recurs for a moment and then it vanishes as the shouts of victory are heard in the concluding bars.

The *Adagio* is an expressive aria, sometimes described as a rest between battles. The curious canonic trio of the *Scherzo* seems to show that peace cannot last and in the *Rondo*, the turmoil of war begins with renewed vigor, the beating of drums and trumpet call. The work concludes with all themes joyously mingled.

### Sonata No. 3 in G (for violin alone) . . . . . BARTÓK

Béla Bartók wrote his only sonata for violin alone in Asheville, North Carolina, in 1944. It was composed for Yehudi Menuhin who gave the first performance of the work at a Carnegie Hall recital on November 26, 1944.

The *tempo di ciaccona* was inspired by the chaconne rhythm and is freely interpreted. The rhapsodic development possesses one of Bartók's outstanding characteristics, "orrore repetitiois" or horror of repetition, for the recapitulation is in a condensed form. A quiet and dreamlike coda, with a recollection of the second subject, closes the movement.

The *fuga*, rather harsh and barbarous, is treated in every conceivable manner. The inverted themes show the results of the composer's great knowledge of the violin. Within this short movement, there are certain effects never dreamed of before among composers for the violin.

The poignant *melodia* opens with a long melody on the low string, which gradually mounts in four parts to the highest string with what seems like a melancholy sigh appearing between each. The middle section, in the form of a chorale, uses the first melody; then follows the recapitulation which begins on the highest string and descends to the lowest. At the time of writing, Bartók was not quite sure if the entire movement should be muted but, after going over it with Mr. Menuhin, he decided that only the chorale should be muted.

Fast, muted passages begin and interrupt the *presto*, between which are placed two different, strong episodes: the first, a fast dancelike rhythm and the second, more emotional and in a melodic vein. The latter is reminiscent of the *fuga* but, instead of being rough, it has exceeding appeal. A short, broad coda finishes the work with a brilliant figure.

### Concerto No. 1 in D major, Op. 6 . . . . . PAGANINI

(Cadenza by ÉMILE SAURET)

Niccolò Paganini, a giant of the violin, towered above all his contemporaries and predecessors as a virtuoso of extraordinary gifts. His marvelous technique, combined with a fiery temperament, produced a sensation in Europe in the early 1830's. Most of his works, which are among the most difficult violin compositions in existence, were composed during his stay in Italy and were written to provide himself with a repertoire and to demonstrate the new possibilities of the violin. The Concerto in D major, which possesses a distinctive melodic value, abounds in every difficulty imaginable.

Prayer, from "Te Deum" . . . . . HANDEL

Born in the same year as Bach, but outliving him by nine years, Handel is today remembered chiefly for his vocal music, and particularly the oratorios, among which *The Messiah* stands out as supreme in its field. He was an undisputed master of sacred music, although in his own day his operas were even more popular.

The so-called "Dettingen Te Deum" maintains its reputation amid the sacred music of the world, but it is now generally conceded that much of the melodic material was borrowed by Handel from an earlier "Te Deum" by Francesco Antonio Uria. This Prayer has been arranged for violin by Carl Flesch, the well-known modern master, and has become popular through the Menuhin phonograph record.

Slavonic Dances . . . . . DVOŘÁK-KREISLER

At the time of writing his now popular Slavonic Dances in 1878, Dvořák was still a young composer struggling for recognition, but the music of these dances was to bring him fame. Through the kind offices of a friend, the manuscript was shown to Brahms, who was so taken with the qualities of the music that he not only found a publisher for the Dances but was instrumental in getting for Dvořák a grant from the Hungarian government.

Habanera . . . . . RAVEL

Ravel contributed this well-known piece to a "Répertoire moderne de vocalises études" published in Paris in 1907. It was, however, too attractive to remain long a monopoly of singers and was soon reissued as an "Étude en forme de habanera." The Habanera is a Spanish dance, first introduced from Cuba where it had been brought by African negroes. The rhythm is distinctive and Ravel makes free use of the form.

Perpetual Motion . . . . . NOVÁČEK

This brilliant composition, originally with orchestral accompaniment, is the work of a Hungarian violinist, Ottokar Nováček. Toward the end of his very short life, he devoted his time to composition, which includes works for piano and violin and some songs.



# CONCERTS

## Choral Union Concert Series

(All concerts begin at 8:30 p.m.)

- DANISH NATIONAL ORCHESTRA . . . . . Thursday, November 13  
ERIK TUXEN, *Conductor*
- VLADIMIR HOROWITZ, *Pianist* . . . . . Wednesday, November 19
- BIDU SAYAO, *Soprano* . . . . . Monday, December 1
- VIENNA CHOIR BOYS . . . . . Friday, January 16
- MINNEAPOLIS SYMPHONY ORCHESTRA . . . Thursday, February 12  
ANTAL DORATI, *Conductor*
- GERSHWIN CONCERT ORCHESTRA . . . . . Monday, March 2  
LORIN MAAZEL, *Conductor*
- ARTUR RUBINSTEIN, *Pianist* . . . . . Thursday, March 12
- BOSTON SYMPHONY ORCHESTRA . . . . . Tuesday, May 19  
CHARLES MUNCH, *Conductor*

Single Concerts: \$2.50—\$2.00—\$1.50

(Boston Symphony only—\$3.00, \$2.50, \$2.00, \$1.50.)

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## Extra Concert Series

(All concerts begin at 8:30 p.m.)

- CLEVELAND ORCHESTRA . . . . . Sunday, November 9  
GEORGE SZELL, *Conductor*
- CLAUDIO ARRAU, *Pianist* . . . . . Tuesday, November 25
- HEIFETZ, *Violinist* . . . . . Tuesday, February 17
- BOSTON "POPS" TOUR ORCHESTRA . . . . . Monday, March 23  
ARTHUR FIEDLER, *Conductor*

Season Tickets: \$7.50—\$6.00—\$5.00

Single Concerts: \$2.50—\$2.00—\$1.50

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**"Messiah"**—December 6 and 7. Tickets: 70¢ and 50¢.

**Chamber Music Festival**—Feb. 20, 21, 22. Season Tickets: \$3.50, \$2.50.

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For tickets or for further information, please address: Charles A. Sink,  
President, University Musical Society, Burton Memorial Tower.