

UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Associate Conductor

Seventh Concert

1952-1953

Complete Series 3096

Seventy-fourth Annual
Choral Union Concert Series

MINNEAPOLIS SYMPHONY ORCHESTRA

ANTAL DORATI, *Conductor*

THURSDAY EVENING, FEBRUARY 12, 1953, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

"Eine kleine Nachtmusik," Serenade for String Orchestra . . . MOZART

Allegro

Romanza: andante

Menuetto: allegretto

Rondo: allegro

"La Mer," Three Orchestral Sketches DEBUSSY

From Dawn to Noon at Sea

Frolics of the Waves

Dialogue Between the Wind and the Sea

INTERMISSION

Symphony No. 1 in C minor, Op. 68 BRAHMS

Un poco sostenuto; allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio; piu andante; allegro non troppo, ma con brio

NOTE.—The University Musical Society has presented the Minneapolis Symphony Orchestra on previous occasions as follows: Jan. 28, 1941; Feb. 3, 1942; and Feb. 15, 1948.

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

By CARLO FISCHER and DONALD FERGUSON

"Eine kleine Nachtmusik," Serenade for

String Orchestra WOLFGANG AMADEUS MOZART

It is interesting to note that this simple, crystalline, and exquisite work was written at the height of Mozart's creative power. It was composed in 1787, the year that brought forth *Don Giovanni*. "Eine kleine Nachtmusik," for which there is no adequate English translation, gives the impression that Mozart, the master, had seized or made an interval in his strenuous life to recall the memories of his youthful symphonies, as the busy man rests and refreshes himself with early recollections. Yet with all its simplicity of construction it is a masterpiece, showing that though it may be recollections of youth it is not youth itself. The work is straightforward in form, the four movements calling for no detailed description. The appeal of the music is to the ear and to the heart and is best listened to in complete relaxation.

La Mer ("The Sea"), Three Orchestral

Sketches CLAUDE ACHILLE DEBUSSY

This is the largest in dimension of Debussy's orchestral works. It was begun in 1903 and finished two years later. It was first performed at one of the Lamoureux concerts in October, 1905, under the direction of Camille Chevillard. Its success was not overwhelming, either then or for many years thereafter, whether in Paris or abroad; but it has proved itself in public favor and must now be reckoned one of the most significant anticipations of the twentieth-century trend in music.

It is impossible to give, in our present space, any adequate analysis of the three impressionistic pictures which constitute the suite. It appeared at a time when Richard Strauss had established the symphonic poem as the apparent successor of the classical symphony, and the work was at first understood as being of that genre. Lacking any but the most general program, however, the piece is rather to be regarded as an essay in mood-painting, toward which end rather faint pictorial detail contributes. The form, at any rate, is not dictated by any narrative. And we can nowadays accept without reservation Debussy's profession of faith, uttered in relation to this piece, but holding good for all his work: "No fixed rule should guide the creative artist; rules are established by works of art, not for works of art. One should seek discipline in freedom, not in the precepts of a philosophy in its decline—that is good only for those who are weak. I write music only to serve Music as best I can, and without any other intention."

The first of the three sketches is entitled "From Dawn to Noon at Sea." It begins (*très lent*) in B minor with matter admirably designed to suggest the coming of dawn over the waste of waters. No formal thematic development occurs, or is to be expected, but a gradual clearing of the light and a gradual growth in animation may suggest the rising of the wind and the imperceptible growth of something like sentient life in the sea itself. We are thus prepared for the second phase of the picture, the "Frolics of the Waves," which follows without pause or any precise beginning. Here, although those who will can see the heaving surface, more is pictured than the swirl and tumult of the undulations. Life seems actually immanent in the waves, inspiring their joyous tussles. And there is need of still more vivid impersonation of the elements if we are to grasp the intent of the last section—the "Dialogue Between

the Wind and the Sea." Once upon a time, this might have appeared an intelligible conversation between Aeolus and Neptune. It is much more amiable, however, than that which followed the shipwreck of Aeneas.

Symphony No. 1 in C minor, Op. 68 JOHANNES BRAHMS

Brahms was one of the most remarkable personalities among composers in that he took the attitude that his God-given musical gifts were a sacred trust, to be used with humble reverence and conscientious devotion. He was so impressed by the genius of Bach, Haydn, Mozart, and Beethoven that he felt it would be presumptuous to attempt composing a symphony until he had reached mature age and had mastered the technique of his chosen art. His wealth of songs, piano pieces, and chamber music, written before he attempted a symphony, attest to his efforts to develop his genius to the highest degree, as he was forty-three before he produced his first symphony, in the year 1876. Twenty years previous to that, Robert Schumann, who sensed Brahms' unusual gifts, suggested that he try his hand at a symphony, but young Johannes felt that he was far from ready. At that, the germ of such a work began to take form in his mind but not until ten years later did he begin to make sketches and then another ten years passed during which the symphony was in process of creation. How well he succeeded the world now knows and the master lived long enough to enjoy the plaudits of the music-loving public not only for his first symphony, but his second, third, and fourth as well.

There was a while when Brahms' First Symphony was considered as too complex and involved for the average listener, but this feeling has long since vanished through the repeated performances of the First and other symphonies, and a better understanding of the man and his ideals. Brahms was a simple, unassuming, retiring soul, worshipped by those who knew him personally and beloved by those who knew him only through his music. He had a great love for his fellow men and for nature, and these qualities made themselves felt in all his works. He came of humble surroundings and had his share of hardships before gaining recognition, but a keen sense of humor stood him in good stead throughout his career and helped overcome many a difficult problem, both personal and musical.

The first movement of the C minor symphony "is one of the most stoutly knit, impassioned pieces of writing Brahms—or anyone else for that matter—ever put on paper." The second movement is calm, contemplative, lovely, and serene. The third is dominated by a gentle mood, while the final movement is one of the greatest achievements in the entire literature of Brahms.



Concerts

THE BUDAPEST QUARTET will appear in the three concerts of the **Chamber Music Festival**, Friday, February 20, 8:30; Saturday, February 21, 8:30; and Sunday, February 22, 2:30. Rackham Auditorium.

HEIFETZ will be heard in the fourth concert in the Extra Concert Series, Tuesday, February 17, at 8:30, in Hill Auditorium.

MAY FESTIVAL

APRIL 30, MAY 1, 2, 3, 1953

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

ZINKA MILANOV, Soprano
DOROTHY WARENSKJOLD, Soprano
JANICE MOUDRY, Contralto
HAROLD HAUGH, Tenor
KENNETH SMITH, Baritone
CESARE SIEPI, Bass
ZINO FRANCESCATI, Violinist

MYRA HESS, Pianist
RUDOLF FIRKUSNY, Pianist
EUGENE ORMANDY, Conductor
THOR JOHNSON, Conductor
ALEXANDER HILSBURG, Conductor
MARGUERITE HOOD, Conductor
UNIVERSITY CHORAL UNION

FESTIVAL YOUTH CHORUS

PROGRAMS

THURSDAY, APRIL 30, 8:30

Eugene Ormandy, Conductor
Soloist: Myra Hess, Pianist

"Academic Festival" Overture . . . BRAHMS
Concerto in A minor, Op. 54, for . . . SCHUMANN
Piano and Orchestra . . . MYRA HESS
Symphony No. 5, Op. 100 . . . PROKOFIEFF

FRIDAY, MAY 1, 8:30

The Philadelphia Orchestra
University Choral Union
Thor Johnson, Guest Conductor

Soloists:

Dorothy Warenskjold, Soprano
Janice Moudry, Contralto
Harold Haugh, Tenor
Kenneth Smith, Bass

Mass in B minor . . . BACH

SATURDAY, MAY 2, 2:30

Alexander Hilsberg and Marguerite Hood,
Conductors

Festival Youth Chorus

Soloist: Zino Francescatti, Violinist

Overture, "Italiana in Algeri" . . . ROSSINI
Suite of Songs . . . BENJAMIN BRITTEN
FESTIVAL YOUTH CHORUS
Overture-Fantasia, "Romeo
and Juliet" . . . TCHAIKOVSKY
Concerto in D major for Violin
and Orchestra . . . BEETHOVEN
ZINO FRANCESCATI

SATURDAY, MAY 2, 8:30

Eugene Ormandy, Conductor
Soloist: Cesare Siepi, Bass

Tone Poem, "Don Juan," Op. 20 . . . RICHARD STRAUSS
"Mentre ti lascio, o figlia" (K. 513) . . . MOZART
CESARE SIEPI
Symphony, "Mathis der Maler" . . . HINDEMITH
"Ella gi ammai m'amo" from *Don Carlo* . . . VERDI
"Di sposo di padre" from *Salvator Rosa* . . . GOMEZ
MR. SIEPI
Polka and Fugue from "Schwanda" . . . WEINBERGER

SUNDAY, MAY 3, 2:30

The University Choral Union
Thor Johnson, Conductor

Soloist: Rudolf Firkusny, Pianist

Overture in the Italian Style . . . SCHUBERT
"Prairie" . . . NORMAND LOCKWOOD
"Triumphlied" . . . BRAHMS
UNIVERSITY CHORAL UNION
Concerto No. 3 for Piano and
Orchestra . . . MARTINU
RUDOLF FIRKUSNY

SUNDAY, MAY 3, 8:30

Eugene Ormandy, Conductor

Soloist: Zinka Milanov, Soprano

Symphony No. 7 in C major . . . HAYDN
"Ah, perfido," Op. 65 . . . BEETHOVEN
ZINKA MILANOV
Second Essay for Orchestra . . . BARBER
"Pace, pace" from *Forza del Destino* . . . VERDI
"Ritorna vincitor" from *Aida* . . . VERDI
MME MILANOV
"La Valse" . . . RAVEL

SEASON TICKETS NOW ON SALE—\$11.00—\$9.00—\$8.00—at Uni-
versity Musical Society, Burton Memorial Tower.