

UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Associate Conductor

Fifth Concert

1952-1953

Complete Series 3103

Seventh Annual Extra Concert Series

ARTHUR FIEDLER

and

THE BOSTON POPS TOUR ORCHESTRA

By arrangement with the Boston Symphony Orchestra

Soloist: HILDE SOMER, *Pianist*

MONDAY EVENING, MARCH 23, 1953, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Rákóczy March from *Damnation of Faust* BERLIOZ
Overture to *Mignon* THOMAS
Waltzes from *Der Rosenkavalier* RICHARD STRAUSS
"España" Rhapsody CHABRIER

INTERMISSION

Italian Caprice TCHAIKOVSKY

Hungarian Fantasy for Piano and Orchestra LISZT
HILDE SOMER

Bolero RAVEL

INTERMISSION

"Many Happy Returns" Arr. by MASON
Bewitched, Bothered and Bewildered; Singin' in the Rain; Chairmaine;
Alexander's Ragtime Band

Fiddle-Faddle LEROY ANDERSON

Bahn Frei Galop, Op. 45 ("Fast Track" Polka) EDUARD STRAUSS

Ride of the Valkyries from *Die Walküre* WAGNER

RCA Victor Records

Baldwin piano through the courtesy of Liberty Music Shops, Inc.

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

PROGRAM NOTES

Rákóczy March HECTOR BERLIOZ

Those making acquaintance with the plot of *The Damnation of Faust* can scarcely help being puzzled when it places Faust on the plains of Hungary in the opening scene of the work. The explanation is in this march. Berlioz was so stirred when he found it in Vienna, printed in a book as an old Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

Overture to *Mignon* AMBROISE THOMAS

A dancer in a group of gypsy entertainers wandering through Germany, Mignon remembers no associates but these, no family of her own. Actually, she is of noble birth, but was kidnapped as a baby. Her tragic situation as a gypsy captive is reflected in the opening strains of the overture.

Next is heard a harp-like motif. This symbolizes the aged and temporarily deranged harper, Lotario, who befriends her.

In the lovely slow melody, Mignon speaks of the beautiful warm southern country where she vaguely remembers once living: "Knowest thou the land?"

Waltzes from *Der Rosenkavalier* RICHARD STRAUSS

In the opera, "The Rose Cavalier," of Richard Strauss (no relation to the family of Johann) these tuneful, amorous, measures are hummed by the obnoxious Baron Ochs. In this way he betokens his high spirits as he contemplates his intended marriage with the pretty young Sophie (who actually falls in love at first sight with Octavien, the Rose Cavalier.)

"España" Rhapsody EMMANUEL CHABRIER

Emmanuel Chabrier, unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. He devoted himself tirelessly to noting down melodies and intricate rhythmic patterns.

Gilbert Chase, in *The Music of Spain*, says:—"Chabrier's 'España' was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain," and that "within its special genre it has never been surpassed."

Italian Caprice PETER TCHAIKOVSKY

Tchaikovsky's opinions about his own music are fascinating. He considered this Caprice, "apart from its musical worth, one of my most effective orchestral works." At the first performances, in Moscow and St. Petersburg, respectively, the public liked it immensely. The critics dissented with vehemence.

It was begun during the composer's stay in Rome in the winter of 1880, and the orchestration was finished back in Russia. There are snatches of Italian folk-tunes, with a brilliant tarantella for conclusion. In the opening bars are trumpet notes taken from a cavalry signal which the composer heard issuing from barracks in Rome.

Hungarian Fantasy for Piano and Orchestra FRANZ LISZT

Schubert's use of Hungarian themes in his piano duet, "Divertissement à la Hongroise," seems to have given Liszt the idea which resulted in his "Hungarian Rhapsodies." He began to bring them out in the 1850's. In the 1860's, he produced his "Hungarian Fantasy for Piano and Orchestra," which reflects the thematic material and spirit of the Rhapsodies.

Bolero MAURICE RAVEL

Written first as a ballet to a choreograph of Fokine, the Bolero was presented in 1928 by Ida Rubinstein, noted Parisian dancer, but since then has been heard most often as a virtuoso orchestral piece. This last orchestral score of Ravel(except for his two piano concertos) brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

Why this music should enjoy its persistent popularity is no mystery to the Pops fan, who wrote: "‘Bolero’ follows the formula of successful propaganda: ‘Keep it simple, say it often, make it burn.’"

"Many Happy Returns" arr. by MASON

Bewitched, Bothered and Bewildered—Singin' in the Rain—Charmaine—Alexander's Ragtime Band.

Fiddle-Fiddle LEROY ANDERSON

Born in Cambridge, Massachusetts, graduate of Harvard, where he took up musical studies with Piston and Enesco, Leroy Anderson is noted as an arranger, though he prefers to be known as a composer in his own right. As such he has won his place with such delightful works as Jazz Legato, Jazz Pizzicato, Serenata, Fiddle-Fiddle, and Sleigh Ride. On May 10, 1952, his "Blue Tango" became the first purely instrumental number to be broadcast as No. 1 on "Your Hit Parade."

Bahn Frei Galop, Op. 45 ("Fast Track" Polka) . . . EDUARD STRAUSS

The Polka, "Bahn Frei," is one of more than two hundred compositions of this brother of Johann, the Younger. Eduard toured Europe often with his own orchestra; and America in 1901-2, advertised, to the confusion of many, under his more famous brother's title of the "The Waltz King."

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

Act 3 of *Die Walküre* ("The Valkyrie") opens with this music. It betokens the assembling, mounted on winged horses, of Brünnhilde and her eight sister-Valkyries—the War God Wotan's warrior daughters, whose mission is to gather up heroes slain in battle, and ride up through the skies with them to Valhalla, heaven of heroes in the old Teutonic myths.

Motifs in the music actually symbolize the neighing and pawing of the winged steeds, amid the re-echoed cries of the Valkyries to each other while a storm rages.

CONCERT

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, *Guest Conductor*, Tuesday, May 19, in the Choral Union Series.

Program:

Symphony No. 2 in D major, Op. 36	BEETHOVEN
Symphony No. 2	CRESTON
Suite from "The Fire-Bird"	STRAVINSKY
Suite from "Der Rosenkavalier"	STRAUSS

Tickets: \$1.50, \$2.00, \$2.50, \$3.00—at the offices of the University Musical Society in Burton Tower.

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 FRANCESCATTI, 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
Piano and Orchestra . . . SCHUMANN
MYRA HESS
Symphony No. 7 . . . PROKOFIEFF
(First performance in the Midwest)

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
(Orchestrated by MARION MCARTOR)
FESTIVAL YOUTH CHORUS
Overture-Fantasia, "Romeo
and Juliet" TCHAIKOVSKY
Concerto in D major for Violin
and Orchestra BEETHOVEN
ZINO FRANCESCATTI

SATURDAY, MAY 2, 8:30

Eugene Ormandy, Conductor
Soloist: Cesare Siepi, Bass

Tone Poem, "Don Juan" . . . 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. 2 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

SINGLE CONCERT TICKETS: \$2.50, \$2.00 and \$1.50.

On sale at University Musical Society, Burton Tower.