

UNIVERSITY MUSICAL SOCIETY

F. W. KELSEY, President

A. A. STANLEY, Director

CHORAL UNION SERIES, 1917-1918

THIRTY-NINTH SEASON No. CCCXI COMPLETE SERIES FOURTH CONCERT

NEW YORK SYMPHONY ORCHESTRA

WALTER DAMROSCH, Conductor

HILL AUDITORIUM, ANN ARBOR, MICHIGAN,

WEDNESDAY, JANUARY 16, 1918, EIGHT O'CLOCK

PROGRAM

- I. OVERTURE—"OBERON" *Weber*
- 2. "SYMPHONIE FRANCAISE" *Dubois*
 - 1. Largo—Allegro
 - 2. Andantino
 - 3. Allegro vivo—scherzando
 - 4. Allegro con fuoco
- 3. (a) CRADLE SONG } *Liadow*
(b) SONG OF THE MOSQUITO }
- 4. (a) LAIDERONNETTE, EMPRESS OF THE STATUETTES }
(b) BEAUTY AND THE BEAST } *Ravel*
(c) THE FAIRY GARDEN }
From the Suite "Mother Goose"
- 5. ROUMANIAN RHAPSODY, No. 1, IN A *Enesco*

THE NEXT CONCERT IN THIS SERIES WILL BE GIVEN BY
MAX ROSEN, VIOLINIST, WHO WILL APPEAR IN PLACE OF JULIA CULP,
FEBRUARY 15, 1918

TRAFFIC REGULATION.—By order of the Police Department, on the nights of the Choral Union Concerts, vehicles of all kinds will be prohibited on North University Avenue between Thayer and Ingalls Streets; Taxi-cabs must park on the West side of Thayer Street, facing South between North University Avenue and Washington Street; Private autos may be Parked on Ingalls and Washington Streets. Persons on foot are requested to refrain from leaving from the Taxi-cab entrance at the Thayer Street side of the auditorium.

SPECIAL INTERURBAN CARS.—East for Detroit and West for Jackson and intervening points will leave from in front of the Auditorium immediately after the concert.

Hereafter special cars will leave the Jackson Station at 6:00 (Eastern time) stopping at intervening points. Special cars will also leave Ypsilanti at 7:15 (Eastern time) reaching the auditorium at 7:45.

LOST ARTICLES should be enquired for at the office of Shirley W. Smith, Secretary of the University, in University Hall, where articles found should also be left.

SYNOPSIS

I. OVERTURE—"OBERON" Weber (1786-1826)

The overture opens with an introduction (D major, 4-4). We hear the call of Oberon's fairy horn, answered by muted strings. The figure for flutes and clarinets which follows is from the first scene of the opera. The fairy dance and love song is brought to a close by a tremendous crash in the full orchestra which ushers in the main portion of the overture, beginning with the accompaniment figure of the quartet "Over the dark blue water." The second theme (A major), first given to the clarinet and then to the first violins, is the melody of Sir Huron's love-song. The overture ends with a spirited motive taken from Reiza's scene "Ocean! thou mighty monster."

2. "SYMPHONIE FRANÇAISE" Dubois (1837 —)

1. Largo—Allegro.
2. Andantino
3. Allegro vivo—scherzando
4. Allegro con fuoco

François Clément Théodore Dubois has been a fertile composer in all forms. Born in 1837, he was director of the Paris Conservatoire from 1896 to 1905.

This Symphony, like some other works of the modern French school, is built about a root motive that not only begins and ends it, but reappears in more or less every movement. In this case it is a questioning phrase, rising a minor sixth and descending again, and is sounded ponderingly in the very first measure by the low strings, in Largo time, and in F minor. After brief treatment it appears again in fuller orchestration, coupled with a descending countersubject in the clarinet.

A pause ushers in the main theme of the movement, F minor, Allegro, an energetic passage for strings and drum, followed out by pressing phrases for violins, soon combined with the root motive in the bass. A more energetically rhythmmed passage leads to an attractive melody given first to solo clarinet, later to violins, over harmonies that suggest the elegant, rather perfumed style of Fauré. Contrasted with this is a third theme, imitatively worked out in the strings.

After development running much on the bass motive, the first theme returns, extended, and the second theme, much as at first, but leading this time to a new, more melodramatic treatment of the root motive in flutes and oboes over a mysterious tremolo of the strings, culminating in a vigorous assertion of it by the trombone tuba, and all the other bass instruments. The imitative passage in the strings, and some reminiscences of the clarinet melody, bring the movement to an end.

The second and third movements, played without pause, start in with a folk-song of piquant rhythm, sung by oboe alone, and then simply harmonized in muted strings. Broken off by an interruption of the full orchestra, followed by curious color-effects in high strings and harps, it is later ingeniously elaborated in various instruments, sometimes associated with a dancing phrase in triplet rhythm from the more agile wood-winds. Its final appearance is in the dainty sonorities of violin harmonics and celesta.

Without stop follows the scherzo, Allegro vivo scherzando, D-flat major, 6-8 time, pleasingly written for *spiccato* violins, tripping horns, and neat-footed wood-wind. At its moment of greatest energy we hear the root-motive from the first movement in the bass. The Trio is a tranquil melody, scored first for quartet of oboe, clarinet, horn, and bassoon, and then for strings. Bits of it recur episodically during the traditional repetition of the scherzo.

There are three main themes in the Finale: first a vigorously syncopated, jubilant tune in F major; second, a broad, sweeping, melody for violins, marked *appassionato*; third, a wailing ascent and descent of the clarinet over tremolo violas, subtly harmonized and again somewhat suggesting Fauré. The development of these runs largely on the first, combining it, as a matter of course with the root motive, and on the third. Toward the end of the recapitulation of themes the excitement steadily increases and at the peroration the root motive reappears triumphant, carrying everything before it. There is also a somewhat disguised suggestion of a phrase from the "Marseillaise."

3. (a) CRADLE SONG }
 (b) SONG OF THE MOSQUITO } *Liadow* (1855 —)
4. (a) LAIDERONNETTE, EMPRESS OF THE STATUETTES }
 (b) BEAUTY AND THE BEAST } *Ravel* (1875 —)
 (c) THE FAIRY GARDEN }

From the Suite "Mother Goose"

This series of "five infantine pieces" was originally written as a piano duet for two children, to whom it bears the dedication "*pour Mimi et Jean Godebski*," and by whom it has been played in Paris. It was afterwards scored for orchestra in a somewhat enlarged form, and was set as a ballet at the Théâtre des Arts, in Paris, in February, 1912; when it met with a pronounced success. Madame Jeanne Hugard, of the Opéra, arranged the ballet on this occasion, and the painter Dréza had charge of the scenery and costumes.

In spite of the dedication and the sub-title of "infantine pieces" the music is, like Stevenson's "Child's Garden of Verse," childlike only in a rather sophisticated sense; it is made more to please the imaginative adult hearer, remembering his childhood and musing upon its joys and terrors, than the actual child. Its simplicity is that of the accomplished artist who voluntarily assumes a childlike mood, expressing it nevertheless with all the subtlety, all the suggestiveness, all the refinement, that have come to him through long experience; and wearing all the time a half-amused smile at his own masquerading.

Ravel's art is here even more than in his previous composition a suggestive art, leaving much to the listener, omitting all but the essential, working always in delicate shades and half-shades. All the movements are short, and all are scored for a small orchestra, with remarkable distinction in the subtle admixture of tone colors.

The third movement, "Laideronette, Empress of the Statuettes," illustrates a fairy-tale by Madame d'Aulnoy, who lived in the seventeenth century. The excerpt quoted on the score is as follows: "She disrobed and stepped into the bath. Instantly the little statuettes began to sing and to play on instruments. Some had lutes made of walnut shells, others had viols made of the shells of almonds; for it was necessary that their instruments should be suited to their size."

Ravel translates this quaint picture into musical terms in a miniature march, the curiously bobbing and dipping theme of which, given out by the piccolo, irresistibly suggests the nodding heads of the statuettes. As the grotesque company warms to its work a perfect hubbub arises. After a climax there is a sort of trio on a slower version of the same theme. Presently the bobbing is heard again, this time in the silvery tones of the celesta, and gradually once more the fun grows fast and furious.

The fourth movement is the Conversation of Beauty and the Beast, with the following text:

"When I think of your good heart, you do not appear to me so ugly."

"Ah, yes! I have a good heart, but I am a monster."

"There are many men who are worse monsters than you."

"If I had wits I should give you a great compliment by way of thanks, but I am only a beast." * * *

"Beauty, will you be my wife?"

"No, Beast." * * *

"I am satisfied that I have had the pleasure of seeing you once more."

"No, dear Beast, you shall not die; you shall live to become my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having ended his bewitchment.

(Mme. Leprince de Beaumont.)

The two characters are represented by "leading motives," Beauty by a charmingly graceful waltz melody sung by a clarinet and briefly developed, the Beast by a short phrase for the contrabassoon, in which the rhythm of a triplet will always be noticed. It is accompanied by plucked notes in the low bass strings. Later the two themes are ingeniously treated in combination. The restoration of the poor beast to his human nature is suggested at the end of a solo violin and a solo 'cello, which give, so to speak, spiritualized versions of the Beast motive.

The final number has no text, and presents merely a general picture of a fairy garden.

5. ROUMANIAN RHAPSODY, NO. I, IN A *Enesco* (1881 —)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D and G major.

The Rhapsody in A is founded on Roumanian airs which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with prelude (clarinet and oboe) on hints of the first theme, which is finally announced by violins and wood wind. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented, there is no need of analysis.