

UNIVERSITY MUSICAL SOCIETY

F. W. KELSEY, President

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EXTRA CONCERT SERIES, 1919-1920

FIRST SEASON

SECOND CONCERT

No. CCCXXXIV COMPLETE SERIES

THE NEW YORK CHAMBER MUSIC SOCIETY, Inc.

CAROLYN BEEBE, Director

ARTISTS

CAROLYN BEEBE, Pianoforte

PIERRE HENROTTE, First Violin

HERBERT SOMAN, Second Violin

SAMUEL LIFSCHY, Viola

PAUL KEFER, Violoncello

EMIL MIX, Double Bass

GUSTAVE LANGENUS, Clarinet

WILLIAM KINCAID, Flute

HENRI DE BUSSCHER, Oboe

UGO SAVOLINA, Bassoon

JOSEPH FRANZL, French Horn

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

MONDAY, DECEMBER 15, 1919, AT EIGHT O'CLOCK

PROGRAM

QUINTET FOR PIANOFORTE, CLARINET, OBOE, FRENCH HORN, AND
BASSOON, E flat major, Op. 16

Grave—Allegro ma non troppo; Andante cantabile;
Allegro ma non troppo

Beethoven
(1770-1827)

QUINTET FOR CLARINET AND STRINGS, B minor, Op. 115

Brahms
(1833-1897)

Allegro; Adagio; Andantino—Presto non assai; Con moto

"FIVE IMPRESSIONS OF A HOLIDAY" (*Cinq Impressions d'un Sejour à la
Campagne*) FOR PIANOFORTE, FLUTE, AND VIOLONCELLO, Op. 7

Eugène Goossens
(1893—)

IN THE HILLS (*Parmi les collines*)

THE WATER-WHEEL (*Le petit moulin à eau*)

BY THE RIVERS (*Le long des rivières*)

THE VILLAGE CHURCH (*L'église du village*)

AT THE FAIR (*A la vogue*)

SINFONIA DA CAMERA FOR PIANOFORTE, STRINGS, FLUTE, OBOE, CLARINET,
BASSOON, AND FRENCH HORN, B flat major, Op. 8

Allegro moderato; Adagio; Vivace con spirito;

Wolf-Ferrari
(1876—)

Finale; Adagio—Allegro moderato

The next concert in the MATINEE MUSICALE SERIES will be given by the YPSILANTI
NORMAL CHOIR, TUESDAY EVENING, DECEMBER 16, 1919 in St. Andrew's
Episcopal Church.

The next concert in the CHORAL UNION SERIES will be given by RICCARDO STRAC-
CIARI, BARITONE, THURSDAY EVENING, JANUARY 15, 1920.

The next concert in the EXTRA CONCERT SERIES will be given by MISCHA LEVITZ-
KI, PIANIST, FRIDAY EVENING, JANUARY 23, 1920.

TRAFFIC REGULATION.—By order of the Police Department, on the nights of 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 be-
tween 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 the Auditorium immediately after all concerts.

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

ANALYSES

QUINTET FOR PIANOFORTE, CLARINET, OBOE, FRENCH HORN AND
BASSOON, E flat major, Op. 16 *Beethoven*
Grave—Allegro ma non troppo; Andante cantabile;
Allegro ma non troppo

Ludwig van Beethoven was born at Bonn, December 16, 1770;
died at Vienna, March 26, 1827

This work, written for an unusual combination of instruments and first produced at a concert of Schuppanzig's on April 6, 1797, was a product of the winter of 1796. Beethoven had already written a Trio, Op. 11 (published Oct. 3, 1796), in which the clarinet was substituted for the violin, and the Quintet on our program is an extension of his instrumental scheme indicative of his fondness for wind instruments, a fondness further displayed in his Septet, Op. 20, and a Sonata for French-horn, written in this period.

In the following analysis of the work only important features are noted.*

The introduction—E flat major, *Grave*, Common time—with its majestic opening theme in unison and its interplay of resulting *motifs*, leads into the first movement proper—*Allegro ma non troppo*, 3-4 time. In this, the first theme, 16 measures in length, is stated by the pianoforte after which it is taken up by the clarinet, the oboe joining in the last 8 measures. Continuing in terms of the first theme for 38 measures it then modulates into the second subject—B flat major—which, with the coda, covers 85 measures. The "development" section (84 measures) with its logical illustrative processes, leads to the reappearance of the principal subject. After this the composition runs the course ordained by the canons of the sonata-form in which it is cast.

The second movement—B flat major, *Andante cantabile*, 2-4 time—opens with a theme almost Mozartian in its simplicity and charm. It is first set forth by the pianoforte and completed by the clarinet. The oboe then introduces a short theme, in G minor, which is further developed by the bassoon. Following this, the clarinet again dominates the woodwind group and the principal theme, somewhat varied, enters for the last time and unfolds itself along the lines of its first appearance. Following a beautiful theme, beginning in B minor and ending in D flat major, given out by the horn, the principal theme makes its final appearance. It is subjected to a very elaborate variation, leading to the coda.

The Rondo—E flat major, *Allegro ma non troppo*, 6-8 time—the third movement—is easy of comprehension if one carefully observes the first 8 measures—for, as implied by the term "rondo", this theme constantly reappears after each of the secondary themes is heard.

First published in 1801, the Quintet is now listed in Series 10, of Beethoven's Complete Works, Breitkopf and Härtel.

QUINTET FOR CLARINET AND STRINGS, B minor, Op. 115 *Brahms*
Allegro; Adagio; Andantino—Presto non assai; Con moto

Johannes Brahms was born at Hamburg, May 7, 1833;
died at Vienna, April 3, 1897.

Certain worshippers of Brahms, who omit the "s" in spelling his name, have attempted to create the impression that he was more godlike than human. He may have exhibited certain traits on which this type of admirer might base such an assumption, but, as a matter of fact, he was intensely human, in no respects more so than in his sense of humor and his love of justice. Two of his sayings illustrate these qualities. Speaking of a composition by a then prominent "All Highest" he said: "You must never criticise the music of royalty; you do not know whom you are criticising." Again, referring to certain ill-natured remarks by Wagner, he said: "Wagner has the great highway! why will he not leave me my narrow, little lane?"

* The analyses in this program have been made possible through the courtesy of the Library of Congress and Mr. O. G. Sonneck, G. Schirmer and Co., who loaned scores otherwise inaccessible.

Brahms, like Beethoven, had a peculiar fondness for the clarinet as is shown by the fact that this Quintet, written in 1892, was preceded by the Trio in A minor for pianoforte, clarinet, and violoncello, Op. 144 (also written in 1892) and followed (in 1895) by two Sonatas for pianoforte and clarinet—in F minor, and E flat major, Op. 120. His warm personal friendship for Professor Mühlfeld (Meiningen), a remarkable clarinet virtuoso, may have influenced him in this, but the powerful appeal of the instrument itself would be sufficient reason for his choice.

In the composition on our program, as in all his chamber music, Brahms shows his art at its best and incidentally throws doubt on the narrowness of his "little lane."

The first subject of the opening movement of the Quintet—B minor, *Allegro*, 6-8 time—with its initial phrases in thirds, is in a less vigorous strain than the second. This is a decided lapse from convention but justifies the inherent plasticity of form when it serves rather than dominates. It is impossible to point out the interplay of *motifs*, or to analyse the structural processes displayed in this movement without citations in actual notation, therefore it will not be attempted. Failing such citations the only alternative would involve so many technicalities that it would result in confusion to the layman and be of no service to the trained musician. The combination of concentration and a creative mood will yield infinitely more than the perusal of a labyrinth of technical terms.

In the second movement—B major, *Adagio*, 3-4 time—the honors lie with the clarinet. In the first division, of 51 measures, its warm and sympathetic tone-quality in *cantabile* will be revealed, while in the sections intervening between this and the reappearance of the principal subject the elaborate passages assigned the instrument will no less clearly show its adaptability to virtuoso treatment. Did these sections do no more than this they would be of interest, but they are full of musical beauty and furnish a delightful contrast.

The third movement—D major, *Andantino*, Common time—opens with what J. Fuller Maitland calls "A square-cut theme". After the first 8 measures the clarinet is joined by the first violin in its statement of this, the principal theme. At the 34th measure another division—B minor, *Presto non assai, ma con sentimento*, 2-4 time—enters and continues in terms of its conditioning theme until 9 measures from the end, when the clarinet again gives out the initial melody of the movement. Throughout this section the clarinet and first violin appear to be engaging in an interesting conversation. We may not know its import but its beauty of utterance is apparent.

The last movement—B minor, *con moto*, 2-4 time—is made up of five variations built on a lovely theme in which each phrase after being given out by the strings is echoed by the clarinet. In the final coda the opening theme of the first movement again appears and knits the whole work together in a unity characteristic of the style of a genius whose mastery of form is in evidence from his simplest song to his greatest symphony.

This Quintet was published in 1892.

"FIVE IMPRESSIONS OF A HOLIDAY" FOR PIANOFORTE, FLUTE, AND

VIOLONCELLO, Op. 7 Eugène Goossens

IN THE HILLS

BY THE RIVERS

THE WATER-WHEEL

THE VILLAGE CHURCH

AT THE FAIR

Eugène Goossens was born at London, May 26, 1893; still living.

Eugène Goossens and Lord Berners (Gerald Tywhill) are instanced by Ernest Newman as "The two chief representative modernist composers in England who succeed best of all in that attempt to translate into music by means of a subtle realism those visualized effects" which Mr. Newman considers "the main object of music today."

In considering the above deliverance of Ernest Newman it may be pointed out that the instrumental literature contains many examples of impressions similar to those embodied in the selections recorded above. The essential difference between Schumann's "Scenes of Childhood," MacDowell's "Sketches" and "Woodland Suite" and those on this evening's program, lies in the means through which they arrive at the "subtle realism."

As the score is inaccessible reliance must be placed on the suggestions of the titles of the various numbers rather than on formal analyses of their meanings. The following enumeration of keys, tempo-marks, etc., may, however, be of some service.

(I) E flat major (?), *Moderato*, 3-4 time; (II) A major, *Tranquillo*, 2-4 time; (III) E flat major, *Con moto e leggiero*, 2-4 time; (IV) D flat major, *Andante con moto*, 3-4 time; (V) C major (?), *Scherzando*, 3-8 time.

"Five Impressions of a Holiday" was published in 1916.

In pre-modernist compositions the determination of the key presented no difficulty, but now-a-days the signature frequently functions as a species of tonal camouflage concealing such a redundancy of tonalities, harmonic schemes, and metrical irregularities as to warrant the assumption that eventually the necessities of this "subtle realism" will lead to the abandonment of all signatures.

SINFONIA DA CAMERA FOR PIANOFORTE, STRINGS, FLUTE, OBOE, CLARINET,
BASSOON AND FRENCH HORN, B flat major, Op. 8 . Wolf-Ferrari
Allegro moderato; Adagio; Vivace con spirito;
Adagio—Allegro moderato

Ermanno Wolf-Ferrari was born January 12, 1876, at Venice;
still living.

The combination of instruments and the implications of the title of this unusual example of a *genre* the possibilities of which are not always realized, remove the imminent dangers attending any attempt to extend the range of chamber-music forms. The majority of compositions in which the number of instruments exceeds four have been written for strings. The loss of the individuality we find in the string-quartet, in such cases is not made good by the added color and sonority of the orchestra. Bearing in mind the creative power of Wolf-Ferrari we are justified in assuming that he has struck a happy medium. If so, it may be considered a prophecy of still other similar attempts in the future, but, judging by the past, and present, one may be forgiven for contemplating such a future with somewhat of reserve.

From the very beginning of his career Wolf-Ferrari has been singularly independent of convention and tradition. He has introduced many novel features in his use of the orchestra and chorus. To prove this one may cite "La Vita Nuova". In this work his use of 7 kettle-drums as melodic factors and the interjection of the pianoforte and the chorus into the orchestral mass thereby winning novel "color", indicate a new point of view and a decided addition to the resources of composers.

The independence for which Wolf-Ferrari is noted is displayed in the work on our program in no respect more than in its rhythmical freedom. Again, any attempt to apply traditional standards to his interpretations of the form suggested by the title *Sinfonia* will show conclusively that he so freed himself from hampering restrictions as to make a close analysis difficult, if not impossible.

In the first movement—B flat major, *Allegro moderato*, Alla-Breve time—heralded by pulsating chords for the pianoforte, *pianissimo*, a broad, song-like melody for the clarinet is heard. At the 22d measure it runs into the key of G minor and is supplemented by the pianoforte, while the viola and the violins play contrasting figures. After many measures in G minor, a new, broadly sustained theme enters which leads to a repetition of the first theme with an intensified treatment. The next theme demanding attention is set forth by the French-horn—F major, *tranquillo*—and its basic *motif* furnishes the material for many and varied future thematic relationships. Still other themes are introduced as the well-knit movement runs its course, but those cited are the most important. The rhythmical and interpretative freedom already pointed out is illustrated by the frequent alternations of *ritardando*, *accelerando*, *piu mosso* and *meno mosso* with which the score bristles. The effect produced is somewhat akin to the *rubato style*, but greatly enhanced.

The characteristics noted in the preceding paragraph dominate the structure of the second movement—C sharp minor, *Adagio*, 6-8 time. In the first 16 measures we find the following time-signatures:—6-8; 5-8; 4-8; 3-8; 4-8; 3-8, while the tempo-marks display as great a variety. But, that they are abundantly justified is proved by the elasticity and delicacy of the principal *motifs*, and their varied character. Possibly, of the instruments employed, the bassoon, which opens the movement, carries the honors, although the "strings" and the other combining instruments are given opportunity to display their possibilities both in solo and as members of the *ensemble*.

The third movement—G flat major, *Vivace con spirito*, 3-4 time—after a short introduction (5 measures) brings a figure for flute which is the basis of a beautiful theme—*Allegretto con grazia*. This theme is the conditioning factor in the whole movement.

The Finale—D minor—B flat major, *Adagio-Allegro moderato*. Common time—is full of vigor and exhibits many of the characteristics already noted. *Adagio* followed by *Allegro moderato* is much in evidence and other minor changes of tempo are frequent. This elasticity of tempo characterizes the first 55 measures which lead to a lovely horn solo—*Andante mosso*, *due volti più lento-accel.* which is broken in upon by an agitated section—*Più mosso e accel.* This continues until it gives way to the melody which, as played by the horn, must have lingered in the memory. Proceeding with masterly developments of themes already heard, and still other contrasting and logically conditioned material, the work comes to a forceful conclusion, reminiscences of thematic material heard in the first movement preceding the final chords.

According to a note on the last page of the score the work was finished in March, 1901, and was published in 1903.

The modern concept of a tonality in which whole tonalities are included in an all-embracing tonality one may designate as *omni-tonic*; a similar inclusion of simple rhythms in an *omni-rhythmical* scheme; the more insistent stressing of dynamic effects coupled with greater variety and intensity of orchestral color, are some of the legitimate results of the desire to attain "subtle realism". In some cases, as in d'Indy's recent symphony *De Bello Gallico*, this realism is brutal.