

UNIVERSITY MUSICAL SOCIETY
CHARLES A. SINK, PRESIDENT EARL V. MOORE, MUSICAL DIRECTOR

Third Concert

1928-1929

Complete Series 1687

FIFTIETH ANNUAL
Choral Union Concert Series

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

DETROIT SYMPHONY ORCHESTRA

VICTOR KOLAR, *Conducting*
VLADIMIR HOROWITZ, *Pianist*

Monday Evening, November 12, 1928, at 8:15 p. m.

PROGRAM

OVERTURE, "THE SECRET OF SUZANNE"*Wolf-Ferrari*

SYMPHONY No. 4, In F Minor, Opus 36.....*Tchaikovsky*

- I. Andante sostenuto; Moderato con anima.
- II. Andantino in modo di canzone.
- III. Scherzo: Pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco.

Intermission

CONCERTO FOR PIANOFORTE, No. 3, D Minor, Opus 30.....*Rachmaninoff*

- I. Allegro ma non tanto
- II. Intermezzo, Adagio.
- III. Finale

VLADIMIR HOROWITZ

Mr. Horowitz uses the Steinway Piano and records for the Victor Duo-Art

The Mason & Hamlin is the official piano of the Detroit Symphony Society.
Management: Jefferson B. Webb, Detroit

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

PROGRAM NOTES

OVERTURE, "The Secret of Susanne".....*Wolf-Ferrari*

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

The Secret of Susanne is designated an intermezzo in one act, and has only two singing characters, the third character being a dumb servant. Its first performance in America, by the Chicago Opera Co., at Philadelphia, fell on March 29, 1911. Since then its popularity has been sustained largely by its melodic appeal.

The sparkling overture, which opens in the key of D major, 2-4 times, *Vivacissimo*, is simple and logical in design, but does not err on the side of subserviency to the stereotyped formal traditions.

SYMPHONY, No. 4, Opus 36, in F minor.....*Tchaikovsky*

ANDANTE SOSTENUTO; MODERATO CON ANIMA; ANDANTINO IN MODO DI CANZONA; SCHERZO—PIZZICATO OSTINATO; FINALE—ALLEGRO CON FUOCO.

Peter Iljitsch Tchaikovsky was born at Wotkinsk, Russia, May 7, 1840; died at Petrograd, November 6, 1893.

Though less frequently performed than the better known No. 5 in E minor and No. 6 in B minor, the 4th Symphony in F minor is no less characteristic of Tchaikovsky; though it has not plumbed the depths of emotional expression, nor reached the heights of dramatic power attained by the two later works, it has its own incomparable qualities of melody, rhythm and color.

That this symphony was not created without great mental stress on the part of the composer, is evident from several letters which he wrote at various times during the year 1877 to Mme. von Meck, to whom the work is dedicated. In May of that year he admits that "I am in a very nervous, worried and irritable state, highly unfavorable to composition, and even my Symphony suffers in consequence." Toward the end of August he wrote as follows: "The first movement has cost me much trouble in scoring it. It is very complicated and long, but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the *Scherzo*, and I expect much from it. At first the strings play alone and *pizzicato* throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting."

For the most part the themes of the several movements are typically Russian, though there are brief reflections in the first movement of the mood of Italy, where the Symphony was completed. While Tchaikovsky was sojourning in Florence in the winter of 1878, the Symphony achieved a triumph at its first performance in Petrograd. On that occasion no information was given as to the meaning of the various movements. Subsequently, in a spirited defense of a criticism on the part of one of his friends that the symphony was "program" and "ballet" music, Tchaikovsky declared:

"Of course my symphony is program music, but it would be impossible to give the program in words. In reality my work is a reflection of Beethoven's Fifth symphony. What kind of program has this Fifth symphony, do you think? Not only has it a program, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Let me add that there is not a single bar of this Fourth symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs perhaps in the middle section of the first movement, in which there are some forced passages, some things which are labored and artificial."

For his own analysis of the several movements which may lead to a fuller enjoyment of the music this evening; we quote from another letter to Mme. von Meck:

I. *Andante sostenuto; Moderato con anima*. "The Introduction is the kernel of the entire symphony. (Horns and bassoons). This is Fate, the sombre power which prevents the desire for happiness from reaching its goal. . . . a force which, like the sword of Damocles, hangs perpetually over our heads. This force is inescapable and invincible. There is no other course but to submit and inwardly lament (plaintive first theme for violins and violoncellos, *Moderato con anima, in movimento di valse*, announcing the main body of the movement.)

"The feeling of depression and hopelessness grows stronger and stronger. Would it not be better to turn away from reality and lull oneself in dreams? (Counter-theme for clarinet, *Moderato assai, quasi andante*). O joy! A sweet and tender dream enfolds me. A serene and radiant presence leads me on (flutes and oboes *cantabile*, second theme). Deeper and deeper the soul is sunk in dreams. . . .

"No—these are but dreams; roughly we are awakened by Fate. Thus we see that life is an everlasting alternation of somber reality and fugitive dreams of happiness."

II. *Andantino in modo di canzona*. "The second movement shows suffering in another stage. It is a feeling of melancholy such as fills one when sitting alone at home, exhausted by work; the book has slipped from one's hand; a swarm of memories fills the mind. How sad to think that so much has been, so much is gone! And yet it is sweet to think of the days of one's youth. We regret the past, yet we have neither the courage nor the desire to begin life anew. We are weary of existence. We would fain rest awhile, recalling happy hours when our young blood pulsed warm through our veins and life brought satisfaction. We remember irreparable loss. But these things are far away. It is said, yet sweet, to lose ourselves in the past."

III. *Scherzo: Pizzicato ostinato; Allegro*. "No definite feelings find expression in the third movement. These are capricious arabesques, intangible figures which flit through the fancy as if one had drunk wine and were exhilarated. The mood is neither sad nor joyful. We think of nothing, but give free rein to the fancy, which humors itself evolving the most singular patterns. Suddenly there arises the memory of a drunken peasant and a ribald song. . . . Military music passes in the distance. Such are the disconnected images which flit through the brain as one sinks into slumber. They have nothing to do with reality; they are incomprehensible, bizarre, fragmentary."

IV. *Finale: Allegro con fuoco*. "If you can find no pleasure in yourself, look about you. Mix with the people. Observe that the multitude understands how to be merry, how to surrender itself to gayety. A popular festival is depicted. Scarcely have you forgotten yourself, scarcely have you had time to lose yourself in the contemplation of the joy of others, when unwearying Fate again announces its presence. But the multitude pays no heed to you. It does not even spare you a glance, nor note that you are lonely and sad. How merry they all are! And do you still say that the world is steeped in grief? Nay, there is such a thing as joy—simple, vigorous, primitive joy. Rejoice in the happiness of others, and it will still be possible for you to live."

CONCERTO FOR PIANOFORTE, No. 3, D Minor, Opus 30. . . *Rachmaninoff* ALLEGRO MA NON TANTO; INTERMEZZO, ADAGIO; FINALE.

Sergei Rachmaninoff was born April 2, 1873, at Novgorod.

The kinship of Rachmaninoff and Tchaikovsky has frequently been noted. When the composer of the Concerto of the evening first came to America in 1909 he said to a reporter for *Musical America*, that he had been acquainted with Tchaikovsky for a number of years, during which time Tchaikovsky displayed an interest in the younger man's composition and frequently gave him the benefit of his criticism. At the time of Tchaikovsky's death Rachmaninoff was only 21 years of age. Quoting from this interview, he continued: "In as much as, in my own work, I have followed his methods rather than those which are affected by most of my countrymen at present, it may perhaps be permissible for me to regard myself as a disciple of his."

In view of his coming appearance here as soloist in the Choral Union series this season, the following insight into his methods of work and attitude toward the piano may be of special interest. In the same interview just mentioned he said, "During the progress of a new composition I can, without exaggeration, call myself a perfect slave. Beginning at 9 in the morning I allow myself no respite until after eleven in the evening. Just what such Herculean labor means to one of a nervous temperament may well be imagined. But something seems to drive me on until my task is completed. It may seem strange that though I am a pianist, I truly abhor writing for that instrument, and experience far more trouble in this way than when composing for the orchestra or for the voice. I consider the piano to be lacking in those varieties of tone color in which I delight."

In the field of symphonic composition Mr. Rachmaninoff has been represented in the Choral Union and May Festival concert series by: Symphony No. 2; Concerto for Pianoforte No. 2; Symphony for chorus and orchestra, "The Bells," after Edgar Allan Poe; numerous smaller pieces for pianoforte have been played here.

The present Concerto was composed during the summer of 1909, and was first performed at a concert of the New York Symphony Society in the same year. The composer was the interpreter of the solo part and Mr. Damrosch was the conductor. The score is dedicated to Mr. Josef Hofmann.

Semi-Centenary Anniversary

1928— FIFTIETH ANNUAL SERIES — 1929

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SCHEDULE

- Nov. 23 FLONZALEY STRING QUARTET in farewell concert
- Dec. 13 FRITZ KREISLER, Violin
- Jan. 18 ROLAND HAYES, Negro Tenor
- Jan. 24 PRAGUE TEACHERS CHORUS
Metod Dolezil, Conductor
- Feb. 13 SERGEI RACHMANINOFF, Piano
- Feb. 20 YELLY D'ARANYI, Violin
- Mar. 11 DETROIT SYMPHONY ORCHESTRA, Alfred Hertz,
Conductor of the San Francisco Orchestra, Guest Conductor

TWILIGHT ORGAN RECITALS

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UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL P. LOCKWOOD, CONDUCTOR, assisted by ALBERT LOCKWOOD, Pianist and THELMA NEWELL, Violinist will give a concert complimentary to the general public (except small children) in Hill Auditorium, Sunday, November 18 at 4:15 P. M.