

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

HARDIN VAN DEURSEN, CONDUCTOR

Fourth Concert

1946-1947

Complete Series 2935

Sixty-Eighth Annual  
Choral Union Concert Series

YEHUDI MENUHIN, *Violinist*

ADOLPH BALLER *at the Piano*

TUESDAY EVENING, NOVEMBER 19, 1946, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- \*Sonata No. 1 in D major, Op. 12 . . . . . BEETHOVEN  
Allegro con brio  
Tema con variazioni—*andante con moto*  
Rondo allegro
- Sonata in G minor (for violin alone) . . . . . BACH  
Adagio  
Fuga—allegro  
Siciliano  
Presto

INTERMISSION

- \*Symphonie espagnole, Op. 21 . . . . . LALO  
Allegro non troppo  
Andante  
Rondo allegro
- La Fontaine d'Arethuse . . . . . SZYMANOWSKI  
Hungarian Dance No. 4 in B minor . . . . . BRAHMS-JOACHIM  
Gypsy Airs (Zigeunerweisen) . . . . . SARASATE

\*Victor Red Seal Records

NOTE—Yehudi Menuhin has been heard in the Choral Union and May Festival Series on previous occasions, as follows: February 4, 1932, February 15, 1939, and November 23, 1943.

*The Steinway piano, furnished through the courtesy of Grinnell Brothers, is the official concert instrument 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

### Sonata No. 1 in D major, Opus 12 . . . . . BEETHOVEN

The *Sonata in D major* was written when Beethoven was twenty-nine and showed great mastery even at that early age. It is most pleasant and beguiling music and expresses geniality in every bar; it is full of infectious rhythms and vivaciousness. The last movement is a true rondo form.

### Sonata in G minor (for violin alone) . . . . . BACH

Bach's set of six sonatas for unaccompanied violin was the result of the composer's personal study of the violin, and they are generally recognized as the finest classics in the literature of the instrument. By reason of invention and marvelous brilliancy of writing, they rank as outstanding examples of his genius and, in the matter of virtuosity and interpretation, they provide a severe test for the artist who performs them.

Rhapsodical in style, the *adagio* is characteristic of Bach. The *fuga* is an animated movement, with the runs and arpeggios alternating with the polyphony of the fugue. Then from the sweet, pastoral character of the *siciliano*, it moves on to the brilliant climax of the *presto*.

### Symphonie espagnole, Opus 21 . . . . . LALO

The *Spanish Symphony* is virtually a concerto of more than average length. It is seldom played in its entirety, and Mr. Menuhin has selected three of the most effective and more familiar movements. The *allegro* is a vigorous opening with its bold, minor theme which soon subsides into gentle lyric strains. Then comes the beautifully melodious *andante* which is followed by the *rondo*, the main theme of this being a Basque folk tune called "The Silver-smith"; it has a lilting motion throughout with a highly individual, strongly syncopated accompaniment.

### La Fontaine d'Arethuse . . . . . SZYMANOWSKI

Karol Szymanowski stands out as the chief figure in the contemporary school of Polish composers. He has written many short pieces of a descriptive or impressionistic nature, such as *La Fontaine d'Arethuse*, one of three poems called "Mythes" for violin and piano. Through its interesting and lovely melodies one is free to picture the frolics of the fountain.

### Hungarian Dance No. 4 in B minor . . . . . BRAHMS-JOACHIM

One of the early musical experiences of Johannes Brahms was a tour with the Hungarian violinist, Remenyi. He utilized this valuable association by transcribing a number of Hungarian folk melodies he heard, using as a theme the Czardas, the Hungarian national dance. It was Josef Joachim, violin virtuoso and intimate friend of Brahms, who transcribed for violin these dances with their insinuating and exciting rhythms.

Gypsy Airs (*Zigeunerweisen*) . . . . . SARASATE

The lament with which *Zigeunerweisen* opens is thoroughly characteristic of the emotional expression of grief among this people at the time of bereavement. The second section, played on muted strings, is probably derived from some Gypsy or Magyar folk tune, forming a more effective prelude to the spirited dance which brings the piece to a brilliant and stirring conclusion.

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## **BUDAPEST STRING QUARTET**

in the

### **Seventh Annual Chamber Music Festival**

#### PROGRAMS

##### **Friday evening, January 24, 8:30 p.m.**

Quartet in A major, K. 464 . . . . . MOZART  
Quartet in E-flat major . . . . . HINDEMITH  
Quartet in E minor, Op. 59, No. 2 . . . . . BEETHOVEN

##### **Saturday Afternoon, January 25, 2:30 p.m.**

Quartet in C major, Op. 33, No. 3 . . . . . HAYDN  
Quartet in G minor, Op. 10 . . . . . DEBUSSY  
Quartet in E minor, Op. 116 . . . . . SMETANA

##### **Saturday Evening, January 25, 8:30 p.m.**

Quartet in D major, Op. 18, No. 3 . . . . . BEETHOVEN  
Quartet No. 2 . . . . . PROKOFIEFF  
Quartet in B-flat major, Op. 67 . . . . . BRAHMS

**Lecture Hall—Rackham Building**

# CONCERTS

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## Extra Concerts

**SALVATORE BACCALONI**, Basso Buffo  
of the Metropolitan Opera—Thursday, December 5 at 8:30

Tickets (Inc. tax): \$1.50 — 1.00 — 80¢

**MESSIAH**—Two Concerts: Saturday, 8:30, and Sunday, 3:00,  
December 14 and 15.

Tickets (Inc. tax): 70¢ — 60¢ — 40¢

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## Chamber Music Festival

### BUDAPEST STRING QUARTET

January 24 and 25, Friday Evening, Saturday Afternoon and Evening

Lecture Hall—Rackham Building

Tickets (3 Concerts): \$3.60 — 3.00 — 1.80

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## Choral Union Series

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|--------------------------------------|------------------------|
| Icelandic Singers . . . . .          | Monday, November 25    |
| Sigurdur Thordarson, Conductor       |                        |
| Boston Symphony Orchestra . . . . .  | Monday, December 9     |
| Serge Koussevitzky, Conductor        |                        |
| Vladimir Horowitz, Pianist . . . . . | Friday, January 17     |
| Detroit Symphony Orchestra . . . . . | Monday, February 17    |
| Karl Krueger, Conductor              |                        |
| Lotte Lehmann, Soprano . . . . .     | Wednesday, February 26 |
| Chicago Symphony Orchestra . . . . . | Sunday, March 16       |
| Désiré Defauw, Conductor             |                        |
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For tickets or for further information, please address: Charles A. Sink,  
President, University Musical Society, Burton Memorial Tower.