

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

THOR JOHNSON, GUEST CONDUCTOR

LESTER MCCOY, ASSOCIATE CONDUCTOR

Fourth Concert

1948-1949

Complete Series 2997

Third Annual  
Extra Concert Series

HEIFETZ

EMANUEL BAY *at the Piano*

SATURDAY EVENING, FEBRUARY 19, 1949, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

\*Sonata No. 8 . . . . . MOZART  
Allegro vivace  
Andante sostenuto  
Rondo (allegro)

\*Concerto No. 5 . . . . . VIEUXTEMPS  
Allegro non troppo  
Adagio  
Allegro con fuoco

INTERMISSION

Partita in E major (for violin alone) . . . . . BACH  
Prelude  
Loure, Gavotte  
Minuets I and II, Bourée, Gigue

\*Caprice No. 20 }  
\*Caprice No. 13 } . . . . . PAGANINI-KREISLER  
\*Tzigane . . . . . RAVEL

\*Recorded by Heifetz for RCA Victor

NOTE.—The University Musical Society has presented Heifetz on previous occasions as follows:  
December 4, 1919; December 5, 1924; January 16, 1930; May 18, 1933; November 30, 1936;  
May 10, 1941; February 16, 1943; and January 18, 1946.

*The Steinway is the official concert piano 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. 8 . . . . . MOZART

Following various triumphs in European capitals where his praises had been widely sung, Mozart arrived in Mannheim with his mother in the fall of 1777. He was 21 years old. Although the months spent there were disappointing in some respects, they were most fruitful so far as his musical and moral development were concerned.

In Mannheim, Mozart composed seven sonatas for violin and piano, among them this one which he wrote in one day (March 11, 1778) for the daughter of Hofkammerrates Serrarius, to whom he gave music lessons in return for lodging, heat, etcetera, for himself and for his mother.

The Sonata, which contains three movements, is an inventive and deeply impressive work. A lovely *andante*, based on a tender, curved melody, separates two bright, lively movements.

### Concerto No. 5 . . . . . VIEUXTEMPS

Vieuxtemps' fame rests chiefly on his concertos of which he wrote five. As a composer for his instrument he has enjoyed a wider popularity than almost anyone since Spohr, and though his work is unequal, it is by no means mere virtuoso music.

Vieuxtemps was one of the famous violinists of the nineteenth century and his concert tours took him all over the world. He visited America three times, between 1844 and 1870. From 1846 to 1852 he was solo violinist to the Czar and professor at the St. Petersburg Conservatory. Later he taught at the Conservatory of Brussels and, with de Beriot, is considered the head of the modern French school of violin playing.

### Partita in E major (for violin alone) . . . . . BACH

Sir Hubert Parry describes this Partita in the following words: "It begins with a brilliant Prelude which was afterwards developed into the symphony at the beginning of the Rathswahl Cantata, *Wir danken Dir Gott*, of 1731. The second movement is a Loure, affording a happy contrast, as the slow measure of six beats in a bar has a somewhat languorous character, even in the hands of the strenuous John Sebastian. The third is the wonderful *Gavotte en rondeau*', which is one of the favorites with violinists and the public, and forms an admirable contrast to the Loure; and the remaining movements are two Minuets, a Bourrée in E minor, and a short Gigue to conclude with."

### Caprice No. 20 } Caprice No. 13 } . . . . . PAGANINI-KREISLER

The twenty-four caprices of Paganini, published as Opus 1, probably illustrate every kind of difficulty in violin technique and for a long time many thought the works unplayable. But since Paganini's time, and largely as a result of such difficult works being composed, great strides have been taken in violin technique, so that at the present time they have their place in the repertoire of every virtuoso. The Caprices are not only technical exercises but possess distinct musical value.

TZIGANE . . . . . RAVEL

When the Tzigane appeared, those who knew Ravel's fondness for musical satire were mystified and wondered whether it was not a "parody of all the Liszt-Hubay-Brahms-Joachim schools of Hungarian violin music." But Herbert Antcliff assures us of Ravel's sincerity: "He has gone right to the origin of all good music, to the traditional tunes and feelings of a people who care nothing for artifice or convention." The eminent critic, H. Jean-Aubrey, commented upon its amazing appreciation of violin resources, especially remarkable inasmuch as the composer had never played the violin in his life.

The violin begins alone, *lento*, in a long introduction similar to a *cadenza*, or free fantasia, ending with trills in double stops. Then a definite rhythm sets in, punctuated here and there by pauses and occasional piano interludes, all in true gypsy character. Toward the close the tempo becomes increasingly faster, the violin part providing the accumulative excitement of a perpetual sixteenth note rhythm, cut off abruptly by incisive chords at the end.

---

*Concerts*

NATHAN MILSTEIN, *Violinist* . . . . . Friday, March 4, 8:30 P.M.

INDIANAPOLIS SYMPHONY . . . . . Sunday, March 13, 7:00 P.M.  
 FABIEN SEVITZKY, *Conductor*

PROGRAM

- |  |                |
|--|----------------|
| Overture, "Le Carnaval Romain" . . . . .           | BERLIOZ        |
| Sei Danze Antiche . . . . .                        | VINCI-GUERRINI |
| Allemanda  | Minuetto       |
| Quasi Sarabanda                                    | Siciliana      |
| Gavotta  | Furlanda       |
| Essay for Orchestra No. 1, Op. 12 . . . . .        | BARBER         |
| "Porgy and Bess," A Symphonic Picture . . . . .    | GERSHWIN       |
| (arranged for orchestra by ROBERT RUSSELL BENNETT) |                |
| Symphony No. 5 in E minor . . . . .                | TCHAIKOVSKY    |

CHICAGO SYMPHONY ORCHESTRA . . . . . Sunday, March 27, 7:00 P.M.  
 FRITZ BUSCH, *Guest Conductor*

PROGRAM

- |   |           |
|---|-----------|
| Overture to "Luisa Miller" . . . . .              | VERDI     |
| Symphony No. 92 in G major ("Oxford") . . . . .   | HAYDN     |
| Variations on a Theme by Haydn, Op. 56a . . . . . | BRAHMS    |
| Symphony No. 2 in D major, Op. 36 . . . . .       | BEETHOVEN |

---

A limited number of tickets are still available for individual concerts at \$3.00, \$2.40 and \$1.80 (tax included), at the offices of the University Musical Society in Burton Memorial Tower.

# MAY FESTIVAL

MAY 5, 6, 7, 8, 1949

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

PIA TASSINARI, Soprano  
SHIRLEY RUSSELL, Soprano  
GLADYS SWARTHOUT, Mezzo-Soprano  
TANN WILLIAMS, Contralto  
SET SVANHOLM, Tenor  
HAROLD HAUGH, Tenor  
MARTIAL SINGHER, Baritone  
ERICA MORINI, Violinist

GREGOR PIATIGORSKY, Violoncellist  
BENNO MOISEIWITSCH, Pianist  
EUGENE ORMANDY, Conductor  
ALEXANDER HILSBURG, Conductor  
THOR JOHNSON, Conductor  
MARGUERITE HOOD, Conductor  
PHILADELPHIA ORCHESTRA  
UNIVERSITY CHORAL UNION

FESTIVAL YOUTH CHORUS

## PROGRAMS

THURSDAY, MAY 5, 8:30

Eugene Ormandy, *Conductor*  
Soloist: Set Svanholm, *Tenor*

*All-Wagner Program*

Prelude to "Parsifal"

"Gralsezablung" from "Lohengrin"  
Rome Narrative from "Tannhäuser"  
SET SVANHOLM

Alberich's Invocation of the Nibelungs } from "Das  
Entrance of the Gods into Valhalla } Rheingold"  
Siegfried's Funeral Music from "Götterdämmerung"

Siegmund's Monologue from "Die Walküre"  
"Wintersturme" from "Die Walküre"  
Forging Song from "Siegfried"  
MR. SVANHOLM

Prelude to Act III; Dance of the Apprentices; and  
Entrance of the Masters from "Die Meistersinger"

FRIDAY, MAY 6, 8:30

Thor Johnson, *Conductor*  
University Choral Union  
Soloists: Shirley Russell, *Soprano*  
Martial Singher, *Baritone*  
Benno Moiseiwitsch, *Pianist*

Overture to "Prometheus" . . . . . BEETHOVEN

Concerto No. 3 for Piano and  
Orchestra . . . . . BEETHOVEN  
BENNO MOISEIWITSCH

Requiem . . . . . BRAHMS  
CHORAL UNION, SHIRLEY RUSSELL, and  
MARTIAL SINGHER

SATURDAY, MAY 7, 2:30

Alexander Hilsberg and  
Marguerite Hood, *Conductors*  
Festival Youth Chorus  
Soloist: Erica Morini, *Violinist*

Overture to "Coriolanus," Op. 62 . . . . . BEETHOVEN

Lieder Cycle (orchestrated by Dorothy James)  
YOUTH CHORUS

Symphony No. 40 in G minor . . . . . MOZART

Concerto in D minor for Violin and  
Orchestra . . . . . WIENIAWSKI  
ERICA MORINI

SATURDAY, MAY 7, 8:30

Eugene Ormandy, *Conductor*  
Soloist: Gladys Swarthout, *Mezzo-soprano*

Theme and Variations for Orchestra,  
Op. 43b . . . . . SCHÖNBERG

"Ah, Spietato" from "Amadigi" . . . . . HANDEL  
"Art thou troubled," from "Rodelinda" . . . . . HANDEL  
"Per lui che adoro" from "L'Italiana  
in Algeri" . . . . . ROSSINI  
GLADYS SWARTHOUT

Symphony, "Mathis der Maler" . . . . . HINDEMITH

E se un giorno Tornasse . . . . . RESPIGHI  
Bailero; Melvius qu'ò uno fenno; and  
Brezairola . . . . . CANTELOUBE  
El Vito . . . . . OBRADORS

MISS SWARTHOUT  
Waltzes from "Der Rosenkavalier" . . . . . STRAUSS

SUNDAY, MAY 8, 2:30

Thor Johnson, *Conductor*  
University Choral Union

Soloists:  
Shirley Russell, *Soprano* Harold Haugh, *Tenor*  
Tann Williams, *Contralto* Martial Singher, *Baritone*  
Gregor Piatigorsky, *Violoncellist*

Concerto in B minor for Violoncello and  
Orchestra . . . . . DVORAK  
GREGOR PIATIGORSKY

Choros No. 10, "Rasga O Coracao" . . . . . VILLA-LOBOS  
"Gloria in Excelsis" (world première) . . . . . GOMER  
CHORAL UNION AND SOLOISTS  
MARY MCCALL STUBBINS, *Organist*

SUNDAY, MAY 8, 8:30

Eugene Ormandy, *Conductor*  
Soloist: Pia Tassinari, *Soprano*

Adagio for Strings . . . . . BARBER

"O del mio dolce ardor" from "Paride  
ed Elena" . . . . . GLUCK  
"Deh vieni" from "Nozze di Figaro" . . . . . MOZART  
"Stizzoso, o mio stizzoso" from "La Serva  
Padrona" . . . . . PERGOLESI  
PIA TASSINARI

"Voi lo sapete" from "Cavalleria  
Rusticana" . . . . . MASCAGNI

"L'altra notte in fondo al mare" from  
"Mefistofele" . . . . . BOITO  
Primavera . . . . . TIRINDELLI  
MISS TASSINARI

Symphony No. 4 in F minor . . . . . TCHAIKOVSKY

Season tickets on sale at University Musical Society, Burton Memorial Tower.