

UNIVERSITY MUSICAL SOCIETY

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Third Concert

1950-1951

Complete Series 3037

Seventy-second Annual  
Choral Union Concert Series

THE CLEVELAND ORCHESTRA

GEORGE SZELL, *Conductor*

HILL AUDITORIUM, ANN ARBOR, MICHIGAN  
SUNDAY EVENING, NOVEMBER 5, 1950, AT 8:30

PROGRAM

Serenade in D major, "With the Post Horn," K. 320 . . . MOZART  
Adagio maestoso; allegro con spirito  
Concertante: andante grazioso  
Menuetto: Trio I; Trio II (Post Horn)  
Finale: Presto

INTERMISSION

Symphony No. 4 in G major (with soprano voice) . . . MAHLER  
Bedachtig  
In gemächlicher Bewegung  
Ruhevoll  
Sehr behaglich (Soprano Solo)  
MARIE SIMMELINK KRAFT, *Soprano*

NOTE—The University Musical Society has presented the Cleveland Orchestra on previous occasions as follows: Mar. 28, 1935; Nov. 9, 1937; Nov. 7, 1938; Nov. 9, 1941; Nov. 8, 1942; Artur Rodzinski, conductor; Nov. 7, 1943, Erich Leinsdorf, conductor; Nov. 12, 1944, George Szell, guest conductor; Nov. 11, 1945, Erich Leinsdorf, conductor; Nov. 10, 1946, Nov. 9, 1947, Nov. 7, 1948, Nov. 6, 1949, George Szell, conductor.

*The Steinway is the official 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

By GEORGE H. L. SMITH

### Serenade in D major, "With the Post Horn," K. 320 . . . MOZART

Mozart wrote the Serenade in D major a few months after his return to Salzburg from Paris in 1779. This was a year rich in achievement. The Serenade was preceded by three symphonies, all works of individuality and importance. Exactly why Mozart should have produced a seven-movement serenade in midsummer we shall probably never know. It was undoubtedly composed for some special occasion—perhaps the celebration of the name day of the Archbishop of Salzburg, to whose service Mozart had returned after a long absence.

Whatever the occasion, it must have been an elaborate one. Not only are there many movements, some with solo parts, but the elaborate writing for woodwind presupposes no less than six first-class solo players—a number Mozart could seldom count on.

The opening movement is typical of the first movements of Mozart's symphonies—indeed it has been compared with the first movement of the "Prague" Symphony. It is complete even to the short, slow introduction which returns in tempo at the beginning of the recapitulation. The lyric second theme is punctuated with brief outbursts of the *tutti* in dotted rhythm. Between this opening movement and the finale—a fleet and elaborately worked out *Presto* that would be a fitting closing for a symphony—Mozart, as is characteristic in his serenades, spreads a feast of tempting delicacies. The intervening five movements were no doubt highly useful for an entertainment which lasted throughout an evening, but they become an embarrassment of riches in the concert hall. From the two minuets, the slow movement, and the two concertante movements, Mr. Szell chooses the second minuet, and the first concertante, and maintains Mozart's order. The *Andante grazioso* which even includes an extended cadenza, is distinguished by its elaborate solo writing for two flutes, two oboes, and two bassoons. The minuet, the movement that lends its title to the serenade, consists of two trios, to the second of which the post horn adds its cheerful voice. In the modern orchestra a cornet serves for this obsolete instrument. The Serenade is known by its subtitle, "With the Post Horn," and bears the number "9" in the list of Mozart's serenades.

### Symphony No. 4 in G major (with soprano voice) . . . MAHLER

"A holiday composer" not at all to be classed with the "concert matadors of today"—such was Gustav Mahler's characterization of his composing self. Mahler, the conductor, was busy enough. During the years that included the composition of the Fourth Symphony he was musical director and principal conductor of the Vienna opera, devoting his full energies to planning and carrying out the superbly fresh and imaginative performances that brought him fame on both sides of the Atlantic. It was only during his summers in the little hut on the shore of Lake Ausee in the Austrian Alps that he was able to find the necessary time and relaxation for composition. It was here that the Fourth Symphony was fashioned in the two summers of 1899 and 1900. Symphonies and song cycles found their way quickly to paper in such idyllic surroundings.

The clear air of high places blows through the sunny and serene pages of the Fourth Symphony. A simple style prevails, as is fitting in a symphony that finds its inspiration in a peculiarly naive folk poetry. The fantasies of Jean Paul Richter had left their imprint upon the First Symphony. Songs and poems from *Des Knaben Wunderhorn*, the collection made nearly a century before by Ludwig von Arnim and Clemens Brentano, are reflected in the Second, Third and Fourth. Bruno Walter has pointed in his book on Mahler to the poem whose setting forms the finale of the

Fourth as depicting in words the atmosphere from which the music took shape. "The childlike joys which it portrays are symbolic of heavenly bliss, and only when, at the very end, music is proclaimed the sublimest of joys is the humorous character gently changed into one of exalted solemnity." Comparing the Fourth with the Third, Mr. Walter discovers that "it reaches even greater heights of a strangely exalted gaiety . . . For now he felt himself carried on high as in a dream and no longer was there any ground under his feet. An account of such a floating condition is given in the Fourth. In its final movement it even represents, thematically, a sequel to the 'Angel Movement' of the Third and, in its general tone, follows its spiritual direction. After the works of pathos, a yearning for gaiety or, rather, for serenity had sprung up in Mahler's heart, and so he created the idyll of the Fourth in which a devout piety dreams its dream of Heaven."

The text follows with a literal translation:

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| <p>Wir geniessen die himmlischen Freuden,<br/>         Drum tun wir das Irdische meiden.<br/>         Kein weltlich Getümmel<br/>         Hört man nicht im Himmel!<br/>         Lebt alles in sanftester Ruh'.<br/>         Wir führen ein englisches Leben,<br/>         Sind dennoch ganz lustig daneben,<br/>         Wir tanzen und springen,<br/>         Wir hüpfen und singen.<br/>         Sanct Peter in Himmel sieht zu!<br/>         Johannes das Lämmlein auslasset,<br/>         Der Metzger Herodes drauf passet!<br/>         Wir führen ein unschuldig's<br/>         Unschuldig's geduldig's<br/>         Ein Liebliches Lämmlein zu Tod!<br/>         Sanct Lukas den Ochsen tät schlachten,<br/>         Ohn' einig's Bedenken und Achten,<br/>         Der Wein kost kein Heller,<br/>         Im himmlischen Keller,<br/>         Die Englein, die backen das Brot.<br/>         Gut Kräuter von allerhand Arten,<br/>         Die wachsen im himmlischen Garten!<br/>         Gut Spargel, Fisolen<br/>         Und was wir nur wollen!<br/>         Ganze Schüsseln voll sind uns bereit!<br/>         Gut Äpfel, gut Birn, und gut Trauben,<br/>         Die Gärtner die alles erlauben!<br/>         Willst Rehbock, willst Hasen,<br/>         Auf offener Strassen<br/>         Sie laufen herbei.</p> <p>Solt ein Festtag etwa kommen<br/>         Alle Fische gleich mit Freuden ange-<br/>         schwommen!<br/>         Dort läuft schon Sanct Peter<br/>         Mit Netz und mit Köder<br/>         Zum himmlischen Weiher hinein.</p> <p>Kein Musik ist ja nicht auf Erden,<br/>         Die uns'rer verglichen kann werden.<br/>         Elf tausend Jungfrauen<br/>         Zu tanzen sich trauen!<br/>         Sanct Ursula selbst dazu lacht!<br/>         Cäcilia mit ihren Verwandten<br/>         Sind treffliche Hofmusikanten!<br/>         Die englischen Stimmen<br/>         Ermuntern die Sinnen.<br/>         Das alles für Freuden erwacht.</p> | <p>The joys of Heaven are so delightful<br/>         We have no need of earthly ones;<br/>         No worldly turmoil is heard in Heaven</p> <p>All live there in sweetest peace.<br/>         We live an angel's life,<br/>         But we are merry too,<br/>         Dancing and leaping,<br/>         Frisking and singing.<br/>         St. Peter in Heaven looks on,<br/>         John gives up his little lamb<br/>         Which is delivered to the butcher Herod.<br/>         We lead an innocent and helpless little lamb<br/>         To its death.<br/>         St. Luke slaughters the oxen<br/>         Without a moment's thought or care.<br/>         Wine in the cellar of Heaven costs not a<br/>         penny.<br/>         The angels are baking bread.<br/>         Sweet herbs of every kind<br/>         Are growing in Heaven's garden,<br/>         Asparagus, green peas, whatever we<br/>         wish,<br/>         Platters heaped high and ready!<br/>         Good apples, good pears, and good<br/>         grapes.<br/>         The gardeners offer them all.<br/>         Do you prefer roebuck or rabbit?<br/>         They are running in the streets.</p> <p>Should a fast day come along,<br/>         Every kind of fish swims gayly by!<br/>         And there goes St. Peter with nets and<br/>         bait<br/>         Running to the heavenly pond.<br/>         St. Martha shall be our cook.</p> <p>No music on earth is to be compared with<br/>         ours;<br/>         Eleven thousand maidens are busily<br/>         dancing,<br/>         Even St. Ursula is smiling.<br/>         Cecilia and all her kind<br/>         Are excellent court musicians;<br/>         The angels' sweet voices brighten our<br/>         spirits,<br/>         And joy awakens in all.</p> |
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