

UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Associate Conductor

Fifth Concert

1950-1951

Complete Series 3049

Fifth Annual  
Extra Concert Series

CINCINNATI SYMPHONY ORCHESTRA

THOR JOHNSON, *Conductor*

TUESDAY EVENING, FEBRUARY 20, 1951, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Overture, "In Bohemia," Op. 28 . . . . . HADLEY  
Intermezzo, "The Walk to the Paradise Garden" from  
*A Village Romeo and Juliet* . . . . . DELIUS  
Variations on an Original Theme for  
Orchestra ("Enigma"), Op. 36 . . . . . ELGAR

INTERMISSION

- Roumanian Rhapsody No. 2 in D major, Op. 11 . . . . . GEORGES ENESCO  
Messe des pauvres (Mass for the Poor) . . . . . SATIE  
(Edited, arranged, and orchestrated by DAVID DIAMOND)

Prélude

Prière des orgues

Chant ecclésiastique

Prière pour les voyageurs et les marine en danger de mort, à la très bonne  
et très auguste Vierge Marie, mère de Jésus

Prière pour de salut de mon âme

*It is requested that there be no applause following this composition.*

- Excerpts from Act III, *Die Meistersinger von Nürnberg* . . . . . WAGNER  
Vorspiel  
Tanz der Lehrbuben  
Aufzug der Meistersinger

NOTE.—The University Musical Society has presented the Cincinnati Symphony Orchestra on previous occasions as follows: Mar. 24, 1903, Frank van der Stucken, conductor; Feb. 17, 1915, Ernst Kunwald, conductor; Dec. 5, 1933, Eugene Goosens, conductor; Mar. 18, 1948; Nov. 15, 1948, and Jan. 17, 1950, Thor Johnson, conductor.

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

## PROGRAM NOTES

by John B. Rhodes

(From the Program Book of the Cincinnati Symphony Orchestra)

### Overture "In Bohemia," Op. 28 . . . . . HENRY HADLEY

In explanation of the title, Hadley wrote that "*In Bohemia* in this instance has no national meaning, but refers to that Elysium where true artists dwell." This poetic thought is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, side drum, campanella, bass drum, cymbals, triangle, and strings. It is keyed in E-flat major.

Full orchestra proposes a vigorous theme *allegro con brio*, to which is appended a subsidiary subject presented by the woodwinds with strings pizzicato. These ideas suggested to a London critic, when the work was performed in Queen's Hall in 1913, that "the artist's life is a mixture of stern endeavor and dreamy pleasure." A quiet woodwind passage leads to a second theme introduced *meno moto* by oboe, horn and first violins. A *ritardando* leads back to the first subject, which is elaborated together with the second in a joyous manner, then eventually the ending *maestoso e moderato* recalls the main theme in broader form.

### Intermezzo, "The Walk to the Paradise Garden," from the opera, *A Village Romeo and Juliet* . . . . . FREDERICK DELIUS

The music known as "The Walk to Paradise Garden" is said to have been composed five years after the production of the opera in Berlin. Delius used thematic material from the drama as did Wagner in the *Siegfried Idyll*.

Gentle harmonies in cellos and bassoons, a waltz-like rhythm, with a melody for horns and bassoons, prefaces a dreamy song of the oboe with counter-harmonies of double basses. The English horn continues the theme, which is then elaborated by strings and woodwinds, until it rises in full orchestra. Fragments of the melody break away, for strings and for solo woodwinds, then the upper strings reunite with the woodwinds, as the music mounts skyward, then lengthens in the moonlight to undulating horns and woodwinds. First violins and flutes, faintly dying, close the intermezzo.

### Variations on an Original Theme ("Enigma"), Op. 36 . . . . . SIR EDWARD ELGAR

The inspiration for composing his *Variations* is said to have come to Elgar one evening while he was entertaining his wife with improvisations at the piano and inviting her to guess the "sitters." The work was published in 1899 by the Novello firm, was dedicated cryptically "To My Friends Pictured Within," a dedication explained as follows by the composer:

"It is true that I have sketched for their amusement and mine the idiosyncracies of fourteen of my friends, not necessarily musicians; but this is a personal matter and need not have been mentioned publicly. The *Variations* should stand simply as a piece of music. The enigma I will not explain—its dark saying must be left unguessed, and I warn you that the apparent connection between the *Variations* and the theme is often of the slightest texture. Further, through and over the whole set another and larger theme "goes," but it is not played . . . So the principal theme never appears, even as in some late dramas—Materlinck's *l'Intruse* and *Les Sept Princesses*—the chief character is never on the stage."

### Roumanian Rhapsody No. 2, in D Major, Op. 11 . . . . . GEORGES ENESCO

Nationalism in music has thrived generously with the Hungarians and the Roumanians. Enesco has been fortunate in being able to combine a feeling for nationalism with fresh ideas as to craftsmanship. He has emerged into a personal style that is national, but also which is based on the folk-tunes of his native country.

Enesco composed two *Roumanian Rhapsodies*, the first in A major, and the second in D major. A third one is often mentioned, since it was planned and announced by his publisher at the time the first two appeared, but it has never been written.

The *Rhapsody in D major* is scored for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, cymbals, two harps and strings. It is dedicated to J. G. Pennequin.

Five melodies appear in the course of this *Rhapsody*. The tempo follows a rhythmic 4/4 pattern, marked *lent*, throughout the four themes. Then the tempo quickens suddenly to a 2/4 rhythm in the final melody. The melodious main theme is introduced by the strings, softly accompanied by the trombones and followed by the full orchestra. Next a rather mournful theme is heard from the woodwind section, again taken up by the entire orchestra. The original theme is repeated, building up to a *fortissimo* climax. The violins give the theme its final guise. Here the tempo increases as a solo viola presents a *gay staccato* tune. This theme finally dies away in the background of the full orchestra, which subsides to a *pianissimo*. A brief phrase from the flute brings the composition to a close.

Messe des pauvres (Edited, arranged, and orchestrated by

David Diamond.) . . . . . ERIK SATIE

The *Mass for the Poor*, to give it an English title, appeared in a June, 1895, issue of a magazine published by Jules Bois, with an introduction by his brother, Conrad Satie. Besides the excerpt printed at the head of this article, the sympathetic brother described the composer as a disinterested idealist who professed nothing but disdain for the realism which at that period had obscured the intelligence of his contemporaries.

Conrad Satie attempted an analysis of the *Messe des pauvres* in his preface for the magazine:

"It opens with a very characteristic *Prelude* which forms the basis of the Mass and consists of "motets" [the brother must have meant motifs] which recur again and again all through the service and are repeated by the organ and the choir. Between the *Kyrie* and the *Gloria*, a Prayer is interpolated called the *Organ's Prayer*. Through the voices of men and children the faithful implore pity; but it is for the organ to gather up all these cries of distress and convey to the Creator the prayer of the whole assembly. For this Mass is essentially a Catholic work—music for Divine sacrifice—and there is no place in it for those orchestras which figure unhappily in so many Masses . . . After hearing this Mass one might well repeat what Saint-Beuve said apropos of Pascal: "One may always remain incredulous, but one certainly ought not utter raillery or blasphemy."

Excerpts from Act III, *Die Meistersinger von Nürnberg*

. . . . . RICHARD WAGNER

*Vorspiel*. The *Prelude* to Act III is more elaborate than that to the second act of the opera, but does not reach the great length of the *Overture* which precedes the opening curtain. It has most of the same leading motives as the latter, but introduces a new theme associated with Hans Sachs, for he dominates the concluding scenes of *Die Meistersinger*.

*Tanz der Lehrbuben*. The *Dance of the Apprentices* occurs in St. John's meadow outside the city in the final scene. Crowds throng from the city gates with banners flying, ribbons fluttering, trumpets blaring and drums beating to greet the Mastersingers. Beflowered peasant girls spring from a boat and are caught in the arms of the merry Apprentices, who, having chosen partners, keep shouting: "A dance, a dance, town pipers; give us a tune." A fairly difficult bravura passage for the violins introduces the dance, which is more of a peasant *Ländler* than a waltz—played in 3/4-time over a drone bass. Wagner telescoped the sedate 8-bar phrase of a waltz into a more typical 7-bar folk phrase.

*Aufzug der Meistersinger*. The *Procession of the Mastersingers* breaks into the peasants' dance as the Nurembergers cry: "Here comes the Masters!" They hurry to meet the guild barges which approach the city. They move forward with stately gait, their leader Kothner carrying a banner with symbols of King David and his harp. They advance among the cheering merrymakers until as they reach a dais reserved for them as judges of the song contest, the *Masters'* and *Banner* themes build to a triumphant climax.

# MAY FESTIVAL

MAY 3, 4, 5, 6, 1951

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

PATRICE MUNSEL, Soprano  
EILEEN FARRELL, Soprano  
RISÉ STEVENS, Mezzo-Soprano  
BLANCHE THEBOM, Contralto  
COLOMAN de PATAKY, Tenor  
OSCAR NATZKA, Bass  
TOSSY SPIVAKOVSKY, Violinist  
ARTUR RUBINSTEIN, Pianist

WILLIAM KAPELL, Pianist  
EUGENE ORMANDY, Conductor  
THOR JOHNSON, Conductor  
ALEXANDER HILSBURG, Conductor  
MARGUERITE HOOD, Conductor  
UNIVERSITY CHORAL UNION  
FESTIVAL YOUTH CHORUS

## PROGRAMS

### THURSDAY, MAY 3, 8:30

Eugene Ormandy, *Conductor*  
Artur Rubinstein, *Pianist*

Tocatta and Fugue in D minor BACH-ORMANDY  
Concerto No. 2 . . . . . CHOPIN  
ARTUR RUBINSTEIN  
Symphonie fantastique . . . . . BERLIOZ

### FRIDAY, MAY 4, 8:30

Thor Johnson, *Conductor*

Eileen Farrell, *Soprano* Coloman de Pataky,  
Blanche Thebom, *Tenor*  
Contralto Oscar Natzka, *Bass*  
University Choral Union

Requiem Mass . . . . . VERDI  
CHORAL UNION AND SOLOISTS

### SATURDAY, MAY 5, 2:30

Alexander Hilsberg and Marguerite Hood,  
*Conductors*

Tossy Spivakovsky, *Violinist*  
Festival Youth Chorus

Overture to *Manfred* . . . . . SCHUMANN  
American Folk Songs (orchestrated by Dorothy  
James) . . . . . FESTIVAL YOUTH CHORUS  
Rapsodie espagnole . . . . . RAVEL  
Concerto in D minor . . . . . SIBELIUS  
TOSSY SPIVAKOVSKY

### SATURDAY, MAY 5, 8:30

Eugene Ormandy, *Conductor*  
Rise Stevens, *Mezzo-Soprano*

Suite for Strings, Op. 5 . . . . . CORELLI  
"Che faro senza Euridice" from  
*Orpheo ed Euridice* . . . . . GLUCK  
"Voi che sapete" from  
*Marriage of Figaro* . . . . . MOZART  
"Il est doux, il est bon"  
from *Hérodiade* . . . . . MASSENET  
RISE STEVENS

Symphony No. 1 . . . . . SHOSTAKOVICH  
Air de Lia from *L'Enfant prodigue* . . . . . DEBUSSY  
Habanera from *Carmen* . . . . . BIZET  
Seguidilla from *Carmen* . . . . . BIZET  
MISS STEVENS  
Polka and Fugue from *Schwanda* . . . . . WEINBERGER

### SUNDAY, MAY 6, 2:30

Thor Johnson, *Conductor*  
William Kapell, *Pianist*  
Oscar Natzka, *Bass*  
University Choral Union

Overture, "Fingal's Cave" . . . . . MENDELSSOHN  
A Masque, "Summer's Last Will  
and Testament" . . . . . LAMBERT  
CHORAL UNION AND SOLOISTS  
Concerto No. 3 . . . . . PROKOFIEFF  
WILLIAM KAPELL

### SUNDAY, MAY 6, 8:30

Eugene Ormandy, *Conductor*  
Patrice Munsel, *Soprano*

Overture to "Euryanthe" . . . . . WEBER  
"Chacun le sait" from  
*The Daughter of the Regiment* . . . . . DONIZETTI  
"O mio babbino caro" from  
*Gianni Schicchi* . . . . . PUCCINI  
"Mia chiamana Mimi" from  
*La Boheme* . . . . . PUCCINI  
PATRICE MUNSEL  
Symphony No. 3 . . . . . CRESTON  
Lucy's Arietta from *The Telephone* . . . . . MENOTTI  
Willow Song . . . . . COLERIDGE-TAYLOR  
Norwegian Echo Song . . . . . THRANE  
The Laughing Song from  
*Die Fledermaus* . . . . . STRAUSS  
MISS MUNSEL  
Suite from *Der Rosenkavalier* . . . . . STRAUSS

SEASON TICKETS NOW ON SALE—\$12.00—\$10.80—\$9.60 (tax included); at University Musical Society, Burton Memorial Tower.