

UNIVERSITY MUSICAL SOCIETY

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Eighth Concert

1957-1958

Complete Series 3231

Seventy-ninth Annual  
Choral Union Concert Series

THE CHICAGO SYMPHONY ORCHESTRA

FRITZ REINER, *Conductor*

SUNDAY EVENING, MARCH 2, 1958, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Overture to "Beatrice and Benedict" . . . . . BERLIOZ
- \*Symphony No. 36 in C major ("Linz"), K. 425 . . . . . MOZART  
Adagio, allegro spiritoso  
Poco adagio  
Menuetto  
Presto
- Rapsodie espagnole . . . . . RAVEL  
Prélude à la nuit  
Malagueña  
Habanera  
Feria

INTERMISSION

- Symphony No. 5, Op. 100 . . . . . PROKOFIEFF  
Andante  
Allegro marcato  
Adagio  
Allegro giocoso

\*RCA-Victor Red Seal Records

*Baldwin piano courtesy of Maddy Music Company, Ann Arbor*

NOTE.—The University Musical Society has presented the Chicago Symphony Orchestra in concert on 19 previous occasions; and at the May Festivals from 1905 to 1935 inclusive.

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

## PROGRAM NOTES

by ARRAND PARSONS

### Overture to "Beatrice and Benedict" . . . . . HECTOR BERLIOZ

The Overture opens with an Introduction which falls into two parts. The first, *allegro scherzando*, presents the main theme of the piece. The second part of the Introduction, *andante un poco sostenuto*, begins with a quartet of horns and contains fragments of the second theme.

The tempo changes to *allegro* for the main part of the Overture. The basic plan of the movement is the sonata-allegro form. The first theme, in G major, 2-2 time, containing its potent dotted figure which permeates the entire work, is joined to the second theme by a passage which takes the strings into a high, brilliant register with a triplet figure from the main theme while the dotted figure serves as an accompaniment figure. The quiet second theme is a scale line, first descending with some chromatic half-step motion, and then ascending.

The development section treats the first theme—its dotted motif and its triplet figure. For the recapitulation the second theme returns first which serves as something of a relief from the vigor of the developmental treatment given to the materials of the first theme.

### Symphony No. 36 in C major ("Linz"), K. 425 . . . . . WOLFGANG AMADEUS MOZART

Mozart composed eight symphonies in C major, and of these the work performed on this occasion is the seventh. Written in November, 1783, at Linz, it preceded by five years the three great symphonies—respectively in E-flat, G minor and C major ("Jupiter")—which are generally declared to be Mozart's finest efforts in the form.

The orchestra for which Mozart composed his C-major symphony comprises two oboes, two bassoons, two horns, two trumpets, kettledrums and strings. The following is an analysis of the work:

I. The main movement is preceded by an Introduction (*Adagio*, C major, 3-4 time) its opening measures being given out *forte* by the full orchestra. At the nineteenth measure there is a *fortissimo* chord of G followed by a pause, and the *Allegro spiritoso* (C major, 4-4 time) begins. Its principal subject is announced *piano* by the strings, afterward to be taken up *forte* by the full orchestra. A transitional passage follows with a busy figure in the lower strings. The second subject, in G major, enters quietly in the strings, oboe, and bassoon. Rather more extended than second subjects in eighteenth century symphonies, this one closes with the customary flourish in the form of a coda. The Exposition having been repeated the Development begins, forty measures being devoted to the working out of material which had been presented in the opening division, just described. The Recapitulation begins with the principal theme in the strings, as in the Exposition. The transitional passage leads to the second subject, now in C instead of G major. The coda, beginning with the same material as before, is extended.

II. (*Poco Adagio*, F major, 6-8 time.) The principal subject opens at once in the strings, the wind entering at the second phrase. The strings announce a new idea (in C major) leading to the second subject proper, which opens, its melody in the first violins, in C minor, but returning to C major at the close. The Exposition is repeated and, following it, the Development begins. The Recapitulation brings forward the principal theme in the strings, as before. The second subject is slightly modified. A short coda concludes the movement.

III. Menuetto. This movement is simply constructed in the three-part form peculiar to the minuets of Mozart's day. The first division opens *forte* in the full orchestra in C major. The second (Trio) is written in the same key but with a more suave subject given to the oboe and first violins. The third division is an exact repetition of the first.

IV. (*Presto*, C major, 2-4 time). The principal subject is given out *piano* by the strings. The transitional passage opens with a bustling figure in the full orchestra which leads to the second theme, allotted to the strings. There are several sections of this, which concludes with a sixteen measure coda based on the principal subject. The Exposition having been repeated, the second division of the movement is announced, its material being a development of the opening measures of the transitional passage. The Recapitulation brings forward the principal subject in the strings. The transitional passage follows as before, leading to the second theme, given to the strings but now in C major. The coda begins with its material drawn from the principal theme, as in the Exposition, but here it is extended.

### Rapsodie espagnole . . . . . MAURICE RAVEL

Prelude to the Night. Almost the entire movement is based on the figure set forth at the commencement by the muted violins and violas. Fourteen measures later the

clarinet brings forward a short subject, which is also repeated at the end by solo strings. The movement is twice interrupted by cadenzas for two clarinets and for two bassoons respectively, the latter being curiously accompanied by arpeggios in harmonics for a solo violin, and trills for three other violins. The movement ends with a chord in harmonics for the divided violoncellos and double-basses, leading into the next division.

Malagueña. This form belongs to the dance songs of southern Spain, which include also fandangos and rondeños. These are written usually in 3-8 time; Ravel's malagueña is, however, in 3-4.

The movement opens with a figure in the double-basses which plays an important part in the construction of the piece, being repeated for twenty-nine measures, somewhat in the style of a *basso ostinato*. Shortly after the cessation of this figure the key changes from A minor to D major, and a new idea is brought forward by a muted trumpet, accompanied by the tambourine and *pizzicato* chords in the strings. This having been worked over and brought to a climax, there is a sudden pause, and a declamatory solo is set forth in slow *tempo* by the English horn. There is a suggestion of the rhythmic figure of the opening movement, given to the celesta and to solos in the strings. The figure in the basses, with which the movement had begun, now returns with chromatic descending figures in the flutes and clarinets above it.

Habanera. This movement was originally conceived in 1895. The habanera, sometimes called contradanza criolla (Creole country dance), is Cuban, but it is said to have been introduced into Cuba by negroes who came to that island from Africa. The actual subject of the movement is heard in the woodwind after an introduction of eight measures, in which a syncopated figure for the clarinet plays an important part. The theme is continued by a solo viola, and its opening portion repeated by the strings. A new idea is then brought forward by the woodwind and first harp, its rhythm punctuated by the strokes of a tambourine, the syncopated figure being constantly in evidence in the strings. This theme is worked over almost to the end of the movement, which comes with softly played harmonics in the harp with the syncopated rhythm at first in the violins, and lastly in the celesta.

The Fair. The movement is divided into three parts. The opening division is based on two ideas, the first of which, two bars long, is given out, after four introductory measures, by the flute. There is a curious passage for divided cellos and double-basses. Some twenty-seven measures after the beginning of the piece the second idea is heard in three muted trumpets, its rhythm being reinforced by a tambourine. The figure is repeated by the oboes and English horn, the xylophone now accentuating the rhythm. This thematic idea is eventually brought forward, *fortissimo*, by the full orchestra, and with this and the foregoing material the rest of the division of the movement is occupied.

The second part of the piece opens with a solo for the English horn in slower *tempo*. This is continued by the clarinet. The third division consists of a re-development—it is not altogether a repetition—of the material of the opening portion of the movement.

## Symphony No. 5, Op. 100 . . . . . SERGE PROKOFIEFF

When Prokofieff's fifth symphony was played for the first time in Chicago in 1945 by the Boston Symphony Orchestra, the program book contained the following description of it by John N. Burk:

"It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

"The opening movement, *Andante*, is built up on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other woodwinds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense. The slow movement, *Adagio*, 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the woodwinds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso*, and after a brief tranquil passage for the divided cellos and basses, gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance . . . ."

# MAY FESTIVAL

## MAY 1, 2, 3, 4, 1958

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

**THURSDAY, MAY 1, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**LILY PONS, Soprano**

**PROGRAM**

"Credendum" (commissioned for  
UNESCO) . . . . . WILLIAM SCHUMAN

"Quelle joie! Quel bonheur!" (*Il Seraglio*) MOZART  
"Avec de la tendresse" (*Il Seraglio*) . . . . . MOZART  
Lo! Here the Gentle Lark . . . . . BISHOP-LAForge  
LILY PONS

Le Rossignol . . . . . STRAVINSKY  
Vocalise, Op. 34, No. 14 . . . . . RACHMANINOFF  
"Bell Song" (*Lakme*) . . . . . DELIBES  
MISS PONS

Symphony in D minor . . . . . FRANCK

**FRIDAY, MAY 2, 8:30 P.M.**

**THOR JOHNSON, Conductor**  
**UNIVERSITY CHORAL UNION**

*Soloists:*  
**CLARAMAE TURNER, Contralto**  
**BRIAN SULLIVAN, Tenor**  
**MARTIAL SINGHER, Baritone**  
**YI-KWEI SZE, Bass**

**PROGRAM**

*Samson and Delilah*, an opera in three  
acts (in concert form) . . . . . SAINT-SAËNS  
UNIVERSITY CHORAL UNION and SOLOISTS

**SATURDAY, MAY 3, 2:30 P.M.**

**WILLIAM SMITH, Conductor**  
**GYORGY SANDOR, Pianist**  
**FESTIVAL YOUTH CHORUS**  
**MARGUERITE HOOD, Conductor**

**MUSIC BY HUNGARIAN COMPOSERS**  
Suite in F-sharp minor . . . . . DOHNÁNYI  
Hungarian Folk Songs (edited by Marguerite  
Hood; and orchestrated by Grant Beglarian)  
FESTIVAL YOUTH CHORUS  
Rákoczy March . . . . . LISZT  
Concerto No. 2 . . . . . BARTÓK  
GYORGY SANDOR  
Dances from "Galánta" . . . . . KODÁLY

**SATURDAY, MAY 3, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**GEORGE LONDON, Baritone**

**PROGRAM**

Tone Poem, "Don Juan" . . . . . STRAUSS

"Madamina" (*Don Giovanni*) . . . . . MOZART  
To the Evening Star (*Tannhäuser*) . . . . . WAGNER  
Ford's Monologue (*Falstaff*) . . . . . VERDI  
GEORGE LONDON

"Louisiana Story" . . . . . THOMSON

Symphonic Suite (*Boris Godunov*) . MOUSSORGSKY  
(transcribed for orchestra by EUGENE ORMANDY)  
Soloist: MR. LONDON

**SUNDAY, MAY 4, 2:30 P.M.**

**THOR JOHNSON, Conductor**  
**UNIVERSITY CHORAL UNION**

*Soloists:*  
**MARTIAL SINGHER, Baritone**  
**MICHAEL RABIN, Violinist**

**PROGRAM**

In Ecclesiis . . . . . GABRIELI  
Sacred Service (Parts 1, 2, 3) . . . . . BLOCH  
Canticle of the Martyrs . . . . . GIANNINI  
MARTIAL SINGHER, Baritone  
UNIVERSITY CHORAL UNION

Concerto in D major for Violin and  
Orchestra . . . . . TCHAIKOVSKY  
MICHAEL RABIN

**SUNDAY, MAY 4, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**GLENN GOULD, Pianist**

**PROGRAM**

Overture to "Egmont," Op. 84 . . . . . BEETHOVEN

Concerto No. 4 in G major, Op. 58, for  
Piano and Orchestra . . . . . BEETHOVEN  
GLENN GOULD

"Quiet City" for Trumpet, English Horn,  
and Strings . . . . . COPLAND  
SAMUEL KRAUSS, Trumpet  
JOHN MINSKER, English Horn

Pictures at an Exhibition . . . . . MOUSSORGSKY  
(arranged for orchestra by MAURICE RAVEL)

SEASON TICKETS: \$13.00—\$10.00—\$9.00—\$8.00  
SINGLE CONCERTS (on sale beginning March 10):  
\$3.50—\$3.00—\$2.50—\$2.00—\$1.50

For tickets or information address: University Musical Society, Burton  
Memorial Tower.