

UNIVERSITY MUSICAL SOCIETY

F. W. KELSEY. President

A. A. STANLEY, Director

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

THIRD CONCERT

No. CCCXXXIII COMPLETE SERIES

JASCHA HEIFETZ, VIOLINIST

SAMUEL CHOTZINOFF, PIANIST

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

THURSDAY, DECEMBER 4, 1919, AT EIGHT O'CLOCK

I

SONATA FOR PIANOFORTE AND VIOLIN, No. IV, D MAJOR

Handel

(1685-1759)

LARGO MAESTOSO—ALLEGRO; LARGHETTO—ALLEGRO CON BRIO

II

CONCERTO FOR VIOLIN, No. 2, D MINOR, OP. 22

Wieniawski

(1835-1880)

ALLEGRO MODERATO; ANDANTE NON TROPPO;

ALLEGRO A LA ZINGARA

III

AVE MARIA

Schubert-Wilhelmj
(1797-1828) (1845-1908)

MENUETTO

Mozart
(1756-1791)

NOCTURNE IN E MINOR

Chopin-Auer
(1810-1849) (1845—)

CHORUS OF DERVISHES (Etude)

} "Ruins of Athens"

Beethoven-Auer
(1770-1827)

MARCH ORIENTALE (Scherzo)

IV

ON WINGS OF SONG

Mendelssohn-Achron
(1809-1847)

LA RONDE DES LUTINS

Bazzini
(1818-1897)

The Piano used is a Steinway

The next concert in the EXTRA CONCERT SERIES will be given by the NEW YORK CHAMBER MUSIC SOCIETY, MONDAY EVENING, DECEMBER 15, 1919.

The next concert in the MATINEE MUSICALES SERIES will be given by the YPSILANTI NORMAL CHOIR, TUESDAY EVENING, DECEMBER 16, 1919 in St. Andrew's Episcopal Church.

The next concert in the CHORAL UNION SERIES will be given by RICCARDO STRACCIARI, BARITONE, THURSDAY EVENING, JANUARY 15, 1920.

TRAFFIC REGULATION.—By order of the Police Department, on the nights of Concerts, vehicles of all kinds will be prohibited on North University Avenue between Thayer and Ingalls Streets; Taxi-cabs must park on the West side of Thayer Street, facing South between North University Avenue and Washington Street; Private autos may be parked on Ingalls and Washington Streets. Persons on foot are requested to refrain from leaving from the Taxi-cab entrance at the Thayer Street side of the Auditorium.

SPECIAL INTERURBAN CARS.—East for Detroit and West for Jackson and intervening points will leave the Auditorium immediately after all concerts.

LOST ARTICLES should be enquired for at the office of Shirley W. Smith, Secretary of the University, in University Hall, where articles found should be left.

ANALYSES

SONATA FOR PIANOFORTE AND VIOLIN, No. IV, in D major

Händel

Largo maestoso—Allegro; Larghetto—Allegro con brio

George Friedrich Händel was born February 23, 1685 at Halle;
died April 14, 1759, at London.

None of Händel's biographers give data from which accurate and detailed information can be secured as to the exact date of the composition of works which, like the one on our program, must be included among his minor works. Even as a composer of opera he is now simply an historic personage, for his reputation as the creator of a series of immortal oratorios has overshadowed his activity in all other fields.

Clearness of form, simplicity of harmonic structure, and clarity of melodic utterance, the union of which in his greater works won for him the title "The People's Composer", characterize this example of a lesser form, in which he displays the noble qualities found in many of the works of the Italian composers of his day, and earlier. These characteristics of his style are so in evidence throughout this sonata that it is unnecessary to give a formal analysis of its structure, other than to point out that in his day the sonata form was in process of development and was interpreted with considerable freedom.

CONCERTO FOR VIOLIN, No. 2, D minor, Op. 22

Wieniawski

Allegro moderato; Romanze—Andante non troppo;

Finale—Allegro moderato a la Zingara

Henri Wieniawski was born July 10, 1835, at Lubin, Russia;
died March 31, 1881, at Moscow.

In a letter to Nadja von Meck, dated March 22, 1880, Tschaikowsky writes:—"Your benevolence to poor, dying Wieniawski touches me deeply. * * * In him we shall lose an incomparable violinist and a gifted composer. * * * The beautiful "Legende" and parts of the D minor concerto show a true creative spirit."

In the first movement of the Concerto—D minor, *Allegro moderato*, 4-4 time—after the customary orchestral introduction (67 measures) the solo instrument states the principal subject, which, after continuing 48 measures, through a section bristling with brilliant passage-work leads into the second theme in F major. The remainder of the movement follows the usual sequence of the sonata form.

The second movement—B flat major, *Andante non troppo*, 12-8 time—is dominated by an expressive melody which conveys all the implications of its title—Romanze.

Following passages for the solo violin ending in a cadenza, the principal theme of the third movement—D minor, *Allegro moderato, a la Zingara*, 2-4 time—is set forth, and the second subject—E flat major—follows in due course. After the "development" section, with its suggestions of the qualifying *a la Zingara*, the "recapitulation" brings in its train a statement of the principal subject. The second subject now appears in the key of D major, and the work closes with suggestions of the principal subject and a coda. This concerto has been heard frequently in this series, but repeated hearings of worthy works result in added pleasure and appreciation.

"AVE MARIA"

Schubert-Wilhelminj

MENUETTO

Mozart

NOCTURNE IN E MINOR

Chopin-Auer

CHORUS OF DERVISHES (Etude) }
MARCH ORIENTALE (Scherzo) }

"Ruins of Athens"

Beethoven-Auer

This group of smaller forms is calculated to display not only the interpretative powers of the distinguished virtuoso to whom we are privileged to listen this evening, but the wonderful resources of his instrument as well, especially in *cantabile*. The perennial "Ave Maria"

of Schubert has been heard frequently, but its appeal shows no diminution with the passage of the years; the Menuetto is so Mozartian in form and content that it must be equally welcome; the beautiful melody of Chopin's Nocturne will be doubly attractive when sung by the violin, and, finally, the two selections from Beethoven's "Ruins of Athens" (1811) give us some very inspiring music, and, at the same time, display the admirable art of Leopold Auer who, through his arrangements makes these excerpts sound as though they had originally been written for a solo instrument. The same may be said of his adaptation of the Chopin number, while equal praise must be accorded August Wilhelmj for his masterly version of the first number of this interesting group. In this connection it must be stated that to make successful adaptations of compositions written for the voice, or for some instrument other than the one for which the arrangement is intended, calls for the exercise of sound judgment and musical scholarship of the highest grade. To furnish additional accompaniments for earlier choral works calls for the same qualifications in a higher degree.

ON WINGS OF SONG

Mendelssohn-Achron

LA RONDE DES LUTINS

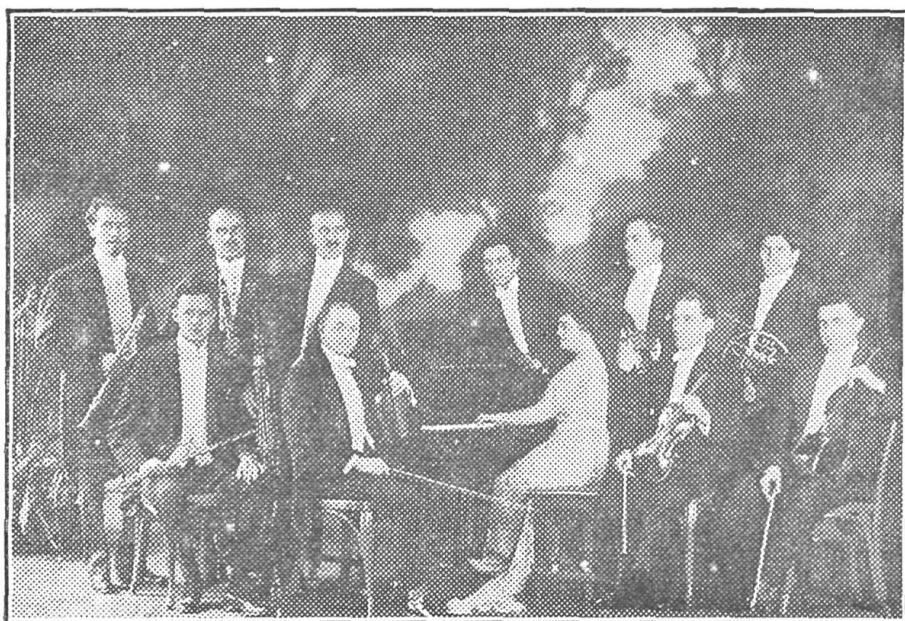
Bazzini

The characteristics of the two closing selections will be obvious, and the contrast between Mendelssohn's suave "On Wings of Song" and the demoniacal *Rondo des Lutins* of Bazzini will be no less clearly in evidence.

THE NEW YORK CHAMBER MUSIC SOCIETY

IN EXTRA CONCERT SERIES

HILL AUDITORIUM, MONDAY, DEC. 15, 8:00 P. M.



CAROLYN BEEBE
Pianist and Director

PIERRE HENROTTE, First Violin
HERBERT SOMAN, Second Violin
SAMUEL LIFSCHEY, Viola
PAUL KEFER, Cellist
EMIL MIX, Double Bass

GUSTAVE LANGENUS, Clarinet
WILLIAM KINCAID, Flute
HENRI DE BUSSCHER, Oboe
UGO SAVOLINA, Bassoon
JOSEPH FRANZL, French Horn

The following notes on the unusual program to be given December 15, by the New York Chamber Music Society, are preliminary only, and are intended to give an idea of the range of the compositions to be set forth at that time. The house programs for that evening will contain full analyses of the works.

QUINTET FOR PIANOFORTE, CLARINET, OBOE, FRENCH HORN AND
BASSOON, E flat major, Op. 16

Beethoven

Grave—Allegro ma non troppo; Andante cantabile; (1770-1827)
Allegro non troppo

This work, written for an unusual combination of instruments and first produced at a concert of Schuppanzig's on April 6, 1799, was a product of the winter of 1796-7. Beethoven had already written a Trio, Op. 11 (published Oct. 3, 1796), in which the clarinet was substituted for the violin, and the Quintet on our program is an extension of his instrumental scheme indicative of his fondness for wind instruments, a fondness further displayed in his Septet, Op. 20.

QUINTET FOR CLARINET AND STRINGS, B minor, Op. 115

Brahms

(1833-1897)

Allegro; Adagio; Andantino; Presto non assai; Con moto

Brahms, like Beethoven, had a peculiar fondness for the clarinet as is shown by the fact that this Trio, written in 1892, was preceded by the Trio in A minor for pianoforte, clarinet, and violoncello, Op. 144 (also written in 1892) and followed (in 1895) by two sonatas for pianoforte and clarinet—in F minor, and E flat major, Op. 120. His warm personal friendship for Professor Mühlfeld (Meiningen), a remarkable clarinet virtuoso, may have influenced him in his choice.

“FIVE IMPRESSIONS OF A HOLIDAY” FOR PIANOFORTE, FLUTE AND
VIOLONCELLO, Op. 7

Eugene Goossens

(1893—)

IN THE HILLS

BY THE BROOK

THE WATERWHEEL

THE VILLAGE CHURCH

AT THE FAIR

Eugene Goossens and Lord Berners (Gerald Tywhill) are instanced by Ernest Newman as “The two chief representative modernist composers in England who succeed best of all in that attempt to translate into music by means of a subtle realism those visualized effects” which Mr. Newman considers “the main object of music today.”

It will be interesting to compare Mr. Goossens’s methods with those employed by composers who, in the past, have attempted to give expression to this “subtle realism.”

SINFONIA DA CAMERA FOR PIANOFORTE, STRINGS, FLUTE, OBOE, CLARINET,
BASSOON AND FRENCH HORN, B flat major, Op. 8

Wolf-Ferrari

Allegro moderato; Adagio; Vivace con spirito; (1876—)
Finale; Adagio—Allegro moderato

The combination of instruments and the implications of the title of this unusual example of a *genre* the possibilities of which are not always realized, remove the imminent dangers attending any attempt to extend the range of chamber-music forms. The majority of compositions in which the number of instruments exceeds five have been written for strings. The loss of the individuality we find in the string-quartet, in such cases is not made good by the added color and sonority of the orchestra. Bearing in mind the creative power of Wolf-Ferrari we are justified in assuming that he has struck a happy medium. If so, it may be considered a prophecy of still other similar attempts in the future, but, judging by the past, and present, one may be forgiven for contemplating such a future with somewhat of reserve.

HEREAFTER the same special car service for out-of-town Patrons will be provided for the concerts in the EXTRA CONCERT SERIES as is provided on the occasion of the concerts in the CHORAL UNION SERIES.