

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

THOR JOHNSON, CONDUCTOR

HARDIN VAN DEURSEN, ACTING CONDUCTOR

Special Concert

1945-1946

Complete Series 2923

ALEC TEMPLETON
Pianist

FRIDAY EVENING, MARCH 29, 1946, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Chorale Prelude: Jesus Christ Son of God BACH-RUMMEL
Pavanne to Earl of Salisbury, and Galliard WILLIAM BYRD
Le Coucou (The Cuckoo) DAQUIN
Sonata in F minor, Op. 57 ("Appassionata") BEETHOVEN
 Allegro assai
 Andante con moto
 Allegro ma non troppo
- Intermezzo in A major BRAHMS
Doctor Gradus ad Parnassum from
 "Children's Corner" Suite DEBUSSY
Two Preludes CHOPIN
 No. 20 in C minor
 No. 17 in A flat
- Romance
Minuet in Style of Ravel
Fantasia on Themes from "Boris Godounoff" } TEMPLETON

INTERMISSION

- Minuet in G Reharmonized
William de Tell
Improvisations, Styles of Composers } TEMPLETON
Siciliana
Improvisations: Four-in-one

Management W. Colston Leigh, Inc., New York City.

NOTE.—The University Musical Society has presented Alec Templeton in special concerts on two previous occasions as follows: February 26, 1942; and February 25, 1943.

Mr. Templeton uses the Steinway piano, which is the official concert instrument of the University Musical Society.

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

OBSERVATIONS ON THE PROGRAM

By
MR. TEMPLETON

Chorale Prelude: Jesus Christ,
the Son of God J. S. BACH (1685-1750)-RUMMEL

If Johann Sebastian Bach were alive today and the star of his own radio program, this work, I think, would be the perfect theme song for him. It is as unmistakably distinctive of him as his signature. From the opening notes, you have the essence of Bach—the pure, lofty emotion, both religious and human, which is the truest expression of Bach's great spirit. This chorale prelude, taken from one of the cantatas, where it is sung chorally to organ accompaniment, is ponderous in character. It is meant to be so; Bach wrote it that way. Yet the ponderousness is not that of mere bulk or weight, but of powerful feeling. The chief value of Rummel's arrangement is that this setting in no wise dilutes the true character of the work. Rummel has taken the music out of organ and voices, and put it into the piano without change of feeling or color.

Pavanne to the Earl of Salisbury,
and Galliard WILLIAM BYRD (1542-1623)

The Pavanne and the Galliard are two separate works, which I play exactly as they were written, with one exception—I have blended them into one uninterrupted number. The pavanne and galliard are dances, the former of stately character, the second, gay and lively.

Le Coucou (The Cuckoo) CLAUDE DAQUIN (1694-1772)

Daquin is one of the very earliest to compose *program music*—music that follows the program of describing some special object or scene or event, instead of expressing abstract emotion. It is especially interesting to note that the object of Daquin's musical painting here is a bird (clearly the representative of nature and the natural world), since the reflection of nature in art is considered one of the chief characteristics of the Romantic Age.

Sonata in F minor, Opus 57
("Appassionata") LUDWIG VAN BEETHOVEN (1770-1827)

The *Appassionata*, to my mind, ranks as the most dramatic as well as the most typically "Beethoven" of all Beethoven's piano sonatas. Of the same period as the *Pathetique* and the *Moonlight*, it surpasses both in fervor of feeling and splendor of color. Here is one of the finest examples of Beethoven's orchestral sense, transferred to the piano. Melody, harmonic richness, emotion, color, drama, intensity, climax—everything is here.

Further, the work is distinctly Beethoven. It is often said that he loved the common chord, and these first notes prove this. He begins quite simply with the diatonic common chord in C major. Typically Beethoven, is the wonderful transition from the slow movement to the agitated *Prestissimo* of the finale. By leading into a diminished seventh, and then repeating that diminished seventh an octave higher, he slips easily and naturally into the closing movement. And again typically Beethoven is that final movement itself. Though free in form, the entire sonata is written within the limits of sonata structure—up to the end. And straightway, without a thought to structural stricture, he plunges into the compelling rhythm of the finale, which is almost a dance of passionate abandon.

Intermezzo, A major JOHANNES BRAHMS (1833-1897)

This *Intermezzo* illustrates the superiority of music over words. At one and the same instant, by means of one and the same effect, Brahms gives us a combination of simplicity and sophistication that you cannot possibly explain. And what wonderful togetherness it is! The simplest, tenderest melody moves against an harmonic pattern of highly intellectual sophistication. The melody has a lied-like quality, lyrical and moving, and bears a sort of family resemblance to the beloved *Cradle Song* (*Wiegenlied*) and the *Waltz in A flat*.

Dr. Gradus ad Parnassum CLAUDE DEBUSSY (1862-1918)
from "the Children's Corner" Suite

Here we have Debussy in a genial mood of pure fun-making. He gives us a parody on the orthodox "finger exercise" and makes of it sheer loveliness.

Preludes, No. 20 in C minor, FREDERIC FRANÇOIS CHOPIN (1809-1849)
No. 17 in A flat

In approaching these well-known *Preludes*, I am not sure whether to cite Keats, on a thing of beauty's being a joy forever, or the good lady who said she loved *Hamlet* "because it's so full of familiar quotations!" In either case, the point is that the more we hear these selections, the more alive we become to their charm. And both are excellent tonics for those who think of Chopin as a weakling, bowed down with sentimental feelings and ill health. The C minor shows a rugged grandeur of melody; the A flat, a lifting joyousness.

Romance (written July 4th, 1945) TEMPLETON

This *Romance* is my birthday present to Mrs. Templeton—but the "my" refers to birthday rather than to present. Every year, on that day, I write a piece of music especially for my wife.

Minuet in the Style of Ravel TEMPLETON

This little work grew out of my student days. I was brought up along strictly classic lines, but in my "teens," I became badly bitten with the bug of modernism and spent much time and much love writing in that idiom.

Fantasia on Themes from "Boris Godounoff" TEMPLETON

I have always loved the thrilling richness of the opera *Boris*, and, knowing of no other piano transcription of it, I made this one myself based on my four favorite themes—the opening theme, the Coronation Scene, the Farewell, and the Drinking Song. Except for certain free interpolations toward the close, I have kept the music as it was written, endeavoring to retain the original orchestral color.

MAY FESTIVAL

MAY 2, 3, 4, 5, 1946

BIDU SAYAO, Soprano
ANNE BROWN, Soprano
RUTH DIEHL, Soprano
ROSALIND NADELL, Contralto
JEAN WATSON, Contralto
JUSSI BJOERLING, Tenor
WILLIAM HAIN, Tenor
SALVATORE BACCALONI, Bass
NICOLA MOSCONA, Bass

NATHAN MILSTEIN, Violinist
WILLIAM KAPELL, Pianist
EUGENE ORMANDY, Conductor
ALEXANDER HILSBURG, Conductor
HARDIN VAN DEURSEN, Conductor
MARGUERITE HOOD, Conductor
PHILADELPHIA ORCHESTRA
UNIVERSITY CHORAL UNION
FESTIVAL YOUTH CHORUS

PROGRAMS

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

THURSDAY, MAY 2, 8:30

Soloist: Jussi Bjoerling, *Tenor*
EUGENE ORMANDY, *Conductor*

Symphony No. 5, Op. 82 SIBELIUS
"Ah! Fuyez douce image" from
"Manon" MASSENET
Flower Song from "Carmen" BIZET
JUSSI BJOERLING
Ballet Suite, "The Perfect Fool" HOLST
"Che gelida manina" from
"La Boheme" PUCCINI
"E lucevan le stelle" from "Tosca" PUCCINI
Mr. BJOERLING
Daphnis and Chloe Suite No. 2 RAVEL

SATURDAY, MAY 4, 8:30

Soloist: Bidu Sayao, *Soprano*
EUGENE ORMANDY, *Conductor*

Symphony No. 40, G minor MOZART
"Batti, batti" from "Don Giovanni" MOZART
"Ah, non credea mirarti" from
"La Sonnambula" BELLINI
BIDU SAYAO
Soliloquy ROGERS
"Dos cantares populares" OBRADORS
Lundu da Marchese de Santos VILLA-LOBOS
"Il faut partir" from "La Fille du
Regiment" DONIZETTI
Miss SAYAO
"Pines of Rome" RESPIGHI

FRIDAY, MAY 3, 8:30

Soloists: Nathan Milstein, *Violinist*
Ruth Diehl, *Soprano*
Jean Watson, *Contralto*
William Hain, *Tenor*
Nicola Moscona, *Bass*
University Choral Union

ALEXANDER HILSBURG and HARDIN VAN DEURSEN,
Conductors
Requiem Mass MOZART
CHORAL UNION and SOLOISTS
Concerto for Violin, D major TCHAIKOVSKY
NATHAN MILSTEIN

SUNDAY, MAY 5, 2:30

Soloist: William Kapell, *Pianist*
ALEXANDER HILSBURG, *Conductor*

Academic Festival Overture BRAHMS
Concerto for Piano No. 1 BRAHMS
WILLIAM KAPELL
Symphony No. 4 in E minor, Op. 98 BRAHMS
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

SATURDAY, MAY 4, 2:30

Soloist: Anne Brown, *Soprano*
ALEXANDER HILSBURG and MARGUERITE HOOD,
Conductors

Overture, "The Bartered Bride" SMETANA
American Folk Songs
FESTIVAL YOUTH CHORUS
"Ritorna vincitor" from "Aida" VERDI
"Voi lo sapete" from "Cavalleria
Rusticana" MASCAGNI
ANNE BROWN
Finlandia SIBELIUS
Excerpts from "Porgy and Bess" GERSHWIN
Miss BROWN
Scherzo and Nocturne from "Midsummer
Night's Dream" MENDELSSOHN
"Till Eulenspiegel" STRAUSS

SUNDAY, MAY 5, 8:30

Soloists: Rosalind Nadell, *Contralto*
Salvatore Baccaloni, *Bass*
EUGENE ORMANDY, *Conductor*

Overture and Bacchanale from
"Tannhauser" WAGNER
"Son imbrogliato" from "La Serva
Padrona" PERGOLESI
"Le Ragazze che son" from "Le Astuzie
Femminili" CIMAROSA
"Udite, tutti, udite" from "Il Matrimonio
Segreto" CIMAROSA
"Madamina" from "Don Giovanni" MOZART
SALVATORE BACCALONI
"Alexander Nevsky"—Cantata for Chorus,
Contralto, and Orchestra, Op. 78 PROKOFIEFF
CHORAL UNION
ROSALIND NADELL, *Soloist*

TICKETS—A limited number of tickets will be available for several of the individual concerts beginning April 1, at the offices of the University Musical Society, Burton Memorial Tower.