

UNIVERSITY MUSICAL SOCIETY

F. W. KELSEY, President

A. A. STANLEY, Director

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

SECOND CONCERT

No. CCCXXXII COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, CONDUCTOR

MRS. GEORGE B. RHEAD, PIANIST

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

MONDAY, NOVEMBER 17, 1919, AT EIGHT O'CLOCK

OVERTURE TO "OBERON" *Weber*
(1786-1826)
CONCERTO FOR PIANO AND ORCHESTRA, IN A MINOR, OP. 16 . . . *Grieg*
(1843-1907)

ALLEGRO MODERATO

ADAGIO

ALLEGRO MARCATO

INTERMISSION

SYMPHONY, IN E MINOR, NO. 5 *Tschaikowsky*
(1840-1893)

ANDANTE; ALLEGRO CON ANIMA

ANDANTE CANTABILE

VALESE; ALLEGRO MODERATO

FINALE; ANDANTE MAESTOSO

The Piano used is a Steinway

THE NEXT CONCERT IN THE CHORAL UNION SERIES WILL BE GIVEN BY
JASCHA HEIFETZ, VIOLINIST, THURSDAY EVENING, DEC. 4, 1919

THE NEXT NUMBER IN THE MATINEE MUSICALE SERIES WILL BE GIVEN BY
ZELINA DE MACLOT, SOPRANO (MICHIGAN UNION) DECEMBER 1

OVERTURE, "OBERON" *von Weber*

Carl Maria von Weber was born December 18, 1786, at Eutin; died June 5, 1826, at London.

The autograph score bears the following inscription in German: "Finished April 9, 1826, in the morning at quarter to twelve and with it the whole opera Oberon. Soli Deo Gloria!!! C. M. V. Weber."

This overture was written at a time when the composer said of himself, "The end of all is fast approaching." It is cast in the sonata form, from material drawn from the opera. The horn solo in the Introduction—D major—*Adagio sostenuto*—4/4 time—represents Oberon's magic horn. The main movement—*Allegro con fuoco*, 4/4 time—has for its first subject material taken from a quartet, "Over the Dark Blue Waters." The second subject—A major—quotes from Huon's aria, and themes from the aria "Ocean! Thou Mighty Monster!" are also drawn upon.

CONCERTO FOR PIANOFORTE, A MINOR, OP. 16. *Grieg*

ALLEGRO MODERATO; ADAGIO; ALLEGRO MODERATO

Edvard Hagerup Grieg was born June 15, 1843, at Bergen, Norway; died September 4, 1907, at Bergen.

This concerto displays the adaptability of the sonata form as such, and its content makes us willing captives to the charm of the Northern musical idioms. It was first performed at Copenhagen in 1869, and has remained a prime favorite with pianists and the public ever since. The three movements display much variety and reveal themes of great originality and charm. The limitations of space forbid any formal analysis of the work, but it may be stated that it is so clear in outline that it is easy to follow intelligently, providing one is willing to listen with a free imagination, and give free reign to fantasy.

SYMPHONY, E MINOR, No. 5, OP. 64 *Tschaikowsky*

ANDANTE-ALLEGRO CON ANIMA; ANDANTE CANTABILE; VALSE; FINALE

Peter Iljitsch Tschaikowsky was born May 7, 1840, at Wotkinsk; died November 6, 1893, at Petrograd.

Preliminary to our interpretation of the symphony the following historical facts must be stated: The date frequently given (1886-7) is incorrect according to Tschaikowsky's letters, for in one to his brother, Modeste (May 15, 1888), he writes: "I am hoping to collect the materials for a symphony." On June 10, 1888 he says in a letter to Frau von Mech: "Have I told you that I intend to write a symphony? The beginning was difficult; now however, inspiration seems to have come. We shall see!" Again he writes (August 26, 1888): "I am so glad that I have finished my symphony (No. 5) that I can forget all physical ailments." This would seem to establish the date of its composition. It now only remains to submit the following brief analysis:

A "motto" theme—E minor—*Andante*—4-4 time—is the foundation of a very intensely dramatic introduction, and its pathetic suggestions underlie the structure of the succeeding movements.

The principal theme of the first movement—E minor—*Allegro con anima*—6-8 time—is given out by the clarinets and bassoons.

The beautiful contrast afforded by the introduction of the exquisite and compelling second theme, through a superb climax, must be noted.

This theme, first stated by the strings and later clothed in beautiful orchestral dress, is treated with great fulness of detail which, inasmuch, as the first theme is also thoroughly exploited, makes the comparatively short development section thoroughly justified. This because the themes are treated with dramatic intensity, rather than subjected to the extensive treatment held by those who know no guide other than the fixed maxims of the text-books—which always lag behind the great concepts, which are not yet in the books—to be a *sine qua non* in the symphonic form. Tchaikovsky had a rare sense of formal values, and consequently this departure from the region of *Zopf* is justified. If in no other way this justification is supported by the surety with which he works up a final climax followed by a rather extensive coda which lapses into the mood of the introductory section.

The second movement—D major—*Andante cantabile con alcuna*—12-8 time—is introduced by gloomy chords for the strings—like lowering clouds over the landscape through which breaks the sun, in the form of this wondrously beautiful theme for horn. Following this there enters a beautiful theme given out by the oboe, with a triplet figure in the strings. The clarinet now enters with still another theme—F sharp minor—*Moderato con anima*—4-4 time—which leads into a great climax, in which the "motto" theme is stated, as though Tchaikovsky would say 'Lest we forget.' The movement then continues in melodic terms already stated but varied in orchestral color, and, after another statement of the motto," ends in a coda—conditioned by the second theme.

The third movement—A major—*Allegro moderato*—3-4 time—is a waltz, a form always used by the composer with a full realization of its possibilities of idealization, wherein it differs from most dance-forms. The themes are very simple and are enforced in a manner befitting the form. But the merry-making is not without its ominous suggestions, for again attention is directed to the implication of the motto theme and joy rests on pathos.

In the long introduction of the fourth movement—E major, *Andante maestoso*—4-4 time—we are again brought face to face with the "motto," treated with full appreciation of all for which it may stand as Russia comes to herself. The impetuous principal subject of the main movement—E minor, *Allegro vivace*—2-2 time—is stated by the strings. Soon after the enunciation of the second subject in D major, the "motto" *motif* asserts itself and becomes a conditioning factor in the succeeding developments. Nearing the conclusion this portentous theme appears again—E major, *moderato assai e molto maestoso*—and dominates the entire structure. Its climactic statement points to the conviction on the part of the composer that "All's well with the world."

SPECIAL ATTENTION IS CALLED TO THE FIRST ANN ARBOR APPEARANCE OF THE

NEW YORK CHAMBER MUSIC SOCIETY
Of Piano, Stringed and Wind Instruments

HILL AUDITORIUM, MONDAY, DECEMBER 15, 8 P. M.

CAROLYN BEEBE, Pianist and Director

PIERRE HENRIOTTE, First Violin	GUSTAVE LANGENUS, Clarinet
HERBERT SOMAN, Second Violin	WILLIAM KINCAID, Flute
SAMUEL LIFSCHY, Viola	HENRI DE BOSSCHER, Oboe
PAUL KEFER, 'Cello	UGO SAVOLINI, Bassoon
EMIL MIX, Double Bass	JOSEPH FRANZL, French Horn

WHAT THE PAPERS SAY—

Miss Beebe's organization is not only of the greatest musical significance, as proved again by yesterday's interpretation of Dubois, Brahms, Mozart and Juon, but also of definite and permanent popularity, witnessed by the size and genuine enthusiasm of the audience.—*The New York Evening Mail*.

The Society is made up of talented artists, each master of his or her instrument, and they play with wonderful precision in perfect time, and with a wealth of expression, leaving nothing further to be desired. The combination of all the instruments produces the most delightful harmonies, which must be heard to be appreciated. All the instruments were heard in the concluding selection and the effect was grand.—*Daily Press*.

With practically an unheard of combination of wind and string instruments, this ensemble of nearly a dozen accomplished artists made a tremendous hit, playing as it did compositions little known in a manner that merited every demonstration accorded it.—*Herald-Dispatch*.

The exquisite flute playing of William Kincaid was one of the delights of the evening. One cannot say too much in appreciation of his art. When he takes his silver wand of an instrument in hand he puts every man and woman within hearing under a magic spell and leads them away into never, never land. A veritable Pied Piper Hamelin is this tall lad with the bashful smile and the liquid music of streams and birds and spring mornings.—*Observer*.

TICKETS—\$1.00, \$1.50, and \$2.00; for the course, including MISCHA LEVITSKI, pianist (January 23); CAROLINA LAZZARI, prima donna contralto (February 28); and TRIO DE LUTECE (flute, harp and 'cello) (March 30) \$2.00, \$2.50, \$3.00, \$3.50 on sale at University School of Music.