

UNIVERSITY MUSICAL SOCIETY

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CHORAL UNION SERIES, 1920-1921

FORTY-SECOND SEASON

THIRD CONCERT

No. CCCLII COMPLETE SERIES

JAN KUBELIK, VIOLINIST

PIERRE AUGIERIAS, PIANIST

MONDAY, DECEMBER 13, 1920, AT EIGHT O'CLOCK

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

I

CONCERTO FOR VIOLIN, No. 4, D minor, Op. 31 *Henri Vieuxtemps*
Moderato; Adagio religioso; Finale marziale.

Henri Vieuxtemps, who was born February 20, 1820, at Verviers, Belgium, and who died June 6, 1881, at Mustapha, a suburb of Algiers, was a prominent figure in the musical life of the middle decades of the last century. Both as a virtuoso and composer he enjoyed a practically uncontested primacy.

The concerto on our program was first performed by the composer at a concert given by him in Paris, in 1851. Hector Berlioz wrote a brilliant review of the work in the *Journal des Debats* proclaiming Vieuxtemps "a remarkable composer, no less than an incomparable virtuoso." It may be said that the years have vindicated Berlioz's judgment and the depth of his critical acumen.

The brilliant first movement—D minor, *Moderato*, 4-4 time—runs the usual course of the form in which it is cast and, at its conclusion, leads directly into the lovely well-poised second movement—E flat major, *Adagio religioso*, 12-8 time. The suggestions of the marks of expression are realized in the dominating theme, of a hymn-like character, and the reverent treatment accorded it is a revelation of the composer's character. Following this comes the *Finale Marziale*—D major, 2-2 time,—in which the dominant note is well expressed by the expression-mark *marziale*. While this indicates the general character of the movement, contrasting themes more song-like in character and full of expressiveness also occur, while, as demanded by the nature of the form, brilliant passage-work abounds, but treated with reserve and discretion.

II

ROMANCE *Ludwig van Beethoven*
(December 16, 1770; March 26, 1827)
PRAELUDIUM *Johann Sebastian Bach*
(March 21, 1685; July 28, 1750)
INTRODUCTION AND RONDO CAPRICCIOSO FOR VIOLIN, Op. 28
. *Charles Camille Saint-Saëns*
(October 9, 1835; ———)

There are two Romances by Beethoven, both with orchestral accompaniment—the Op. 40, in G Major, and the Op. 50, in F major. Thayer, in his monumental "Life of Beethoven"—published in Germany (1866-1878), and recently issued in an English translation—gives 1802 as the year of their composition. He bases this statement on a letter from Karl van Beethoven (Beethoven's nephew, a veritable scamp) to André, a publisher of Offenbach, dated November 23, 1802, in which he offers "Two Adagios for 135 florins." Both Romances are so beautiful that one would hesitate to accord a distinct primacy to either, but, generally speaking, the palm is awarded to the one to which one is listening.

The Praeludium of Bach is taken from one of his solo sonatas for violin which were written during his sojourn in Cöthen (1717-1723). Mr. Kubelik has not signified which one he will play, but, if we mistake not, the one in D major is more frequently put forth. Of these extraordinary works Hubert Parry, in his "Life of Bach" (pp. 168-9) says: "Most of his wonderful works for solo violin unaccompanied date from this period (Cöthen). There are no compositions of the kind by any composer whatever which have such scope and interest, none which lend themselves in such a degree

