

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

THOR JOHNSON, CONDUCTOR

Fifth Concert

1941-1942

Complete Series 2831

Sixty-third Annual  
Choral Union Concert Series  
CHICAGO SYMPHONY ORCHESTRA  
FREDERICK STOCK, Conductor  
HANS LANGE, Associate Conductor

SUNDAY AFTERNOON, NOVEMBER 30, 1941, AT 3:00  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Suite No. 2 in B minor, for Strings and Flute . . . . .	BACH
Overture	Bourrée I—Bourrée II
Rondo	Polonaise—Double
Sarabande	Minuet
Badinerie	
(Flute obbligato by Mr. LIEGL)	

"On the Shores of Sorrento," from Symphonic Fantasia, "Aus Italien," Op. 16 . . . . .	STRAUSS
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Fantasia, "Francesca da Rimini," Op. 32 . . . . .	TCHAIKOVSKY
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INTERMISSION

Variations on an Original Theme, Op. 36 . . . . .	ELGAR
Capriccio Espagnol, Op. 34 . . . . .	RIMSKI-KORSAKOV
Alborada	Alborada
Variations	Scene and Gypsy Song
Fandango of the Asturias	
(Played without pause)	

NOTE: The Chicago Symphony Orchestra, Frederick Stock, Conductor, participated in thirty-one annual May Festivals, from 1905 to 1935 inclusive; and on numerous other occasions in the Choral Union Series, the last time, November 2, 1936.

(Over)

*The Steinway is the official piano of the University Musical Society*

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

## PROGRAM NOTES

### Suite No. 2 in B minor, for Strings and Flute . JOHANN SEBASTIAN BACH

The German orchestral suite, as a form comprising a succession of dance movements, came into existence at the beginning of the seventeenth century.

The first two suites were probably composed at Cöthen between 1717 and 1723. From the watermark on the music paper on which they were written, the two remaining works in D might have been created during Bach's long residence at Leipzig.

1. "Overture." This movement, constructed on the French model, begins with a slow movement (B minor, 4-4 time) which leads to a four-voice tonal fugue constructed from a subject announced by the flute and the first violins. At the conclusion of the fugue there is another slow section (*Lentement*, 3-4 time).

2. "Rondeau." In this movement the rondo form is met for the first time in the works of Bach. Yet the piece (B minor, 2-2 time) is a rondo only in the fact that the principal theme constantly recurs.

3. "Sarabande." (*Andante*, B minor, 3-4 time.) As a dance the sarabande was supposed to have originated in Spain, according to Fuertes,\* in the middle of the sixteenth century, as the invention of a dancer named Zarabanda.

4. "Bourrée I—Bourrée II." This dance had a supposed origin in Auvergne. Although the bourrée was a popular dance, it found its way to the French court in the sixteenth century and was admired by Catherine de'Medici, the consort of Henri II, as well as by her daughter, Marguerite de Valois.

5. "Polonaise." Strictly speaking, the polonaise is not a dance at all, but the music to a ceremonial procession. In addition to the polonaise in this suite, Bach wrote one in the sixth French suite for clavier, and a polacca in the first Brandenburg concerto. After the two parts of the polonaise have been performed, a double or variation is introduced. Here the flute has an important and a brilliant part.

6. "Minuet." Franz M. Bohme states that this dance, originally from Poitou, derived its name from the French menu, meaning small, the steps being short. It was danced, Bohme says, for the first time (although this is questionable), by Louis XIV to music by Lully. The piece is written in 3-4 time, somewhat dignified in character.

7. "Badineri." The name of this movement does not imply any particular species of dance form, but was selected merely to suggest the mood of jollity and badinage which characterizes the music. "Badinerie," which is written in lively 2-4 time, brings the flute once more prominently forward.

### "On the Shores of Sorrento," from Symphonic Fantasia,

"Aus Italien," Op. 16 . . . . . RICHARD STRAUSS

The four movements which comprise the symphonic fantasia are: I. "On the Campagna"; II. "Amid Rome's Ruins"; III. "On the Shores of Sorrento"; IV. "Neapolitan Folk-Life."

"On the Shores of Sorrento" is in reality a three-part form. The first division (*Andantino*, A major, 3-8 time) opens with some introductory material, in which shimmering chromatic passages for divided strings and the woodwind play a prominent part. The violins then bring forward a flowing melody, the harmony of which is supported by the remaining strings divided into seven parts, and chords for the harp. When the violins finish their share of this subject, a continuation is carried in the clarinets. There is a development of the opening material of the piece and some new matter, particularly a theme for the clarinets and bassoons, and the first part closes in E major. The middle division (*Piu mosso*, A minor, 6-8 time) has its subject in the oboe. Following this there comes a much modified return of the first part in A major.

### Fantasia, "Francesca da Rimini," Op. 32 . PETER ILJITCH TCHAIKOVSKY

"Francesca da Rimini" was sketched by Tchaikovsky at Paris during his visit there in the summer of 1876. At that time his original intention was to compose an opera. While Tchaikovsky finally gave up the notion of writing an opera upon the story of Francesca da Rimini, his imagination had been stirred by the narrative of Dante's descent into the second circle of hell, and the poignant narrative of the loves of Francesca and Paolo. In July, 1876, he wrote to his brother, Modeste, "I read through the fifth canto of the 'Inferno,' and was beset by the wish to compose a symphonic poem, 'Francesca da Rimini'."

The fantasia came to its completion in November, and the first performance was given March 10, 1877, under the direction of Nicholas Rubinstein, at the tenth symphony concert of the season at Moscow. The success of "Francesca" was of great brilliance, and the work was twice repeated in the course of the month.

Tchaikovsky's composition begins (*Andante lugubre*, C major, 4-4 time) with a tonal description of the awesome scene which met the eyes of Dante and of Virgil as

\* *Historia de la Musica Espanola*, Madrid, 1859.

they entered the second circle or the real entrance of hell, at the portal of which sits Minos, the infernal judge, and crowding before him the souls of sinning spirits awaiting the word which shall dispose of their fate. The whole first part of the work—fifty pages of the score—is devoted to the delineation of the fierce winds by which the souls are driven about incessantly, the poignant wailing of the damned, the unutterable terror of the place. After the hubbub has died down a new section (*Andante cantabile, non troppo*, A minor, 4-4 time) is introduced, in which the clarinet sings a plaintive subject over a *pizzicato* accompaniment in the strings. This may be taken to represent the narrative of Francesca. After this has been worked over at considerable length, the material of the first part is given further presentation.

#### Variations on an Original Theme, Op. 36 . . . . EDWARD ELGAR

The idea of composing his "Enigma" Variations came to Elgar on an occasion in the nineties when, for the entertainment of his wife, he was extemporizing on the piano. His improvisations had taken the form of musical portraits of a number of his friends, and Mrs. Elgar had been invited to recognize the sitters. One of the friends whose traits and characteristics Elgar had endeavored to reproduce in sound was August J. Jaeger, who was musical adviser to the London music publishers, Novello and Company, and editor of the *Musical Times*. To him Elgar wrote in October, 1898:

I have sketched a set of Variations on an original theme. The Variations have amused me because I've labelled 'em with the nicknames of my particular friends—you as "Nimrod." That is today, I've written the Variations each one to represent the mood of the "party." I've tried to imagine the "party" writing the Variation him (or her) self and have written what I think they would have written—if they were asses enough to compose.

He further stated—in jocular spirit—that he had composed thirteen Variations, but that by reason of the bad luck believed to be connected with the number thirteen he had called the finale the fourteenth. While the personalities of the friends of the composer pictured in his Variations have been veiled by initials or pseudonyms, it is possible, even if it is presumptuous, to make guesses at the names of some.

The keys and *tempi* of the Variations are as follows:

Theme—Enigma—*Andante*, G minor, 4-4 time.

Var.	I.	(C.A.E.) <i>Andante</i> , G minor, 4-4 time
Var.	II.	(H.D.S.-P.) <i>Allegro</i> , G minor, 3-8 time
Var.	III.	(R.B.T.) <i>Allegretto</i> , G major, 3-8 time
Var.	IV.	(W.M.B.) <i>Allegro di molto</i> , G minor, 3-4 time
Var.	V.	(R.P.A.) <i>Moderato</i> , C minor, 12-8 (4-4) time
Var.	VI.	(Ysobel) <i>Andantino</i> , C major, 3-2 time
Var.	VII.	(Troyte) <i>Presto</i> , C major, 4-4 time
Var.	VIII.	(W.N.) <i>Allegretto</i> , G major, 6-8 time
Var.	IX.	(Nimrod) <i>Moderato</i> , E-flat major, 3-4 time
Var.	X.	(Dorabella) <i>Intermezzo. Allegretto</i> , G major, 3-4 time
Var.	XI.	(G.R.S.) <i>Allegro dimolto</i> , G minor, 2-2 time
Var.	XII.	(G.B.N.) <i>Andante</i> , G minor, 4-4 time
Var.	XIII.	(***) <i>Romanza. Moderato</i> , G major, 3-4 time
Var.	XIV.	(E.D.U.) <i>Finale. Allegro</i> , G major, 4-4 time

#### Capriccio Espagnol, Op. 34 . . . NICOLAS A. RIMSKI-KORSAKOV

Rimski-Korsakov originally conceived this piece as a fantasia on Spanish themes for violin and orchestra. Having made a sketch for the work, the Russian master abandoned the idea of a virtuoso violin composition in favor of one for orchestra.

There are five movements which, the composer directs, are to be played without pause:

I. "Alborada" (*Vivo e strepitoso*, A major, 2-4 time). This word has several meanings, all, however, connected with dawn or morning. In the sense employed by Rimski-Korsakov, it is a morning serenade, or what the French call *aubade*. Upon the opening vigorous theme given out at once by the violins, the whole movement is constructed.

II. "Variations" (*Andante con moto*, F major, 3-8 time). There are five variations, based on a theme given out by the horns over a lightly scored accompaniment in the strings.

III. "Alborada" (*Vivo e strepitoso*, B-flat major, 2-4 time). This is a repetition of the first section with a change of key and of orchestration, and on a pedal point (B-flat) throughout.

IV. "Scene and Gypsy Song" (*Allegretto*, D minor, 6-8 time). This movement is largely made up of a succession of cadenzas, the first beginning in the trumpets. The second cadenza is given to a solo violin. The third follows in the flute; the fourth is allotted to the harp. Succeeding these cadenzas an impetuous passage is given out by the violins—this being the opening of the gypsy song. The music becomes more and more impetuous and eventually dashes without pause into the finale.

V. "Fandango of the Asturias" (A major, 3-4 time). The fandango was originally an Andalusian dance with accompaniments of guitar and castanets. The principal theme is divided between a four-bar phrase, announced by the trombones, and a lively passage in the woodwind. A solo violin plays a variation of this theme, which is the basis of the whole movement, and at the end the Alborada is repeated as a coda.

## Second Annual Chamber Music Festival

January 23 and 24—In Rackham Lecture Hall

### THE ROTH STRING QUARTET

FERI ROTH, *Violin*

JULIUS SHAIER, *Viola*

RACHMAEL WEINSTOCK, *Violin*

OLIVER EDEL, *Violoncello*

Friday, 8:30: Quartet in D major (Haydn); Quartet in F (Ravel); Quartet in A minor (Schumann).

Saturday, 2:30: Quartet in D major (Tchaikovsky); Andantino, En Bateau, and Menuet (Debussy); String Quartet in G minor (Boccherini).

Saturday, 8:30: String Quartet in D major (Mozart); Four Preludes and Fugues (Harris); String Quartet in F major (Beethoven).

Series tickets (including tax), \$2.75 and \$2.20; single concerts, \$1.10.

## Annual "Messiah" Concert

Sunday, December 14, 4:15 P.M.

### SOLOISTS

MARIE WILKINS, *Soprano*

ERNEST MCCHESENEY, *Tenor*

EDWINA EUSTIS, *Contralto*

DOUGLAS BEATTIE, *Bass*

PALMER CHRISTIAN, *Organist*

UNIVERSITY SYMPHONY ORCHESTRA

UNIVERSITY CHORAL UNION

THOR JOHNSON, *Conductor*

Tickets, including tax: Main floor, 55 cents; balconies, 28 cents.

## Special Concert

Alec Templeton, *Pianist* . . . . . Thursday, February 26

Reserved seat tickets (including tax): main floor, 95 cents; first balcony, 75 cents; and top balcony, 55 cents. Counter sale, January 11.

## Choral Union Concerts

Boston Symphony Orchestra . . . . . Wednesday, December 10

SERGE KOUSSEVITZKY, *Conductor*

Program: "Haffner" Symphony (Mozart); Symphony No. 3 (William Schuman); Symphony No. 4 (Brahms).

Robert Casadesus, *Pianist* . . . . . Monday, January 19

Minneapolis Symphony Orchestra . . . . . Tuesday, February 3

DIMITRI MITROPOULOS, *Conductor*

Program: Overture, "Academic Festival" (Brahms); Symphony No. 3 in F major (Brahms); Suite, "Le Tombeau de Couperin" (Ravel); Toccata No. 1 in C major (Bach-Weiner).

Joseph Szigeti, *Violinist* . . . . . Thursday, February 19

Vronsky and Babin, *Pianists* . . . . . Tuesday, March 3

Orders for tickets for any of these concerts should include self-addressed stamped envelope, and should be mailed to University Musical Society, Charles A. Sink, President, Burton Memorial Tower, Ann Arbor, Michigan.