Seventy-first Annual
Choral Union Concert Series

PITTSBURGH SYMPHONY ORCHESTRA
PAUL PARAY, Guest Conductor

THURSDAY EVENING, FEBRUARY 23, 1950, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to The Magic Flute .... Mozart

Symphony No. 4 in D minor, Op. 120 .... Schumann
Introduction: ziemlich langsam, lebhaft
Romanze: ziemlich langsam
'Scherzo: lebhaft
Langsam: lebhaft
(Played without pause)

INTERMISSION

Choreographic Poem, "La Valse" .... Ravel

Suite from "Pelléas et Mélisande" .... Fauré
Prelude
"Fileuse" ("The Spinner")
Sicilienne

"The Sorcerer's Apprentice" .... Dukas

Note.—The University Musical Society has presented the Pittsburgh Symphony Orchestra on previous occasions as follows: Nov. 6, 1899, Nov. 12, 1900, Nov. 18, 1902, and Feb. 17, 1904, Victor Herbert, Conductor; Nov. 18, 1904, Nov. 24, 1905, and Nov. 23, 1906, Emil Paur, Conductor.

The Steinway is the official piano of the University Musical Society

ARS LONGA VITA BREVIS
Overture to The Magic Flute  .  .  .  WOLFGANG AMADEUS MOZART

Mozart composed Die Zauberflöte (The Magic Flute) at the instigation of Johann Emanuel Schikaneder, a small-time theatrical impresario who was giving performances at the Theater auf der Wieden, just outside the city walls of Vienna.

Mozart received the libretto of The Magic Flute in March, 1791, and set to work rather half-heartedly on the music. His wife, Constanze, was ill and was away at Baden taking the waters. Not only was he lonely, but he was not in good health himself.

The playbills for the first performance, which took place on September 30, bore the name of Schikaneder in large, bold letters—though much of the libretto had actually been written by a man named Giesecke—while underneath, in small type, was printed the following: "The music is by Herr Wolfgang Amadeus Mozart, Kapellmeister and composer. Herr Mozart, in deference to the excellent and honorable public, and also out of friendship for the author of the piece, has consented to conduct the orchestra in person for this day only."

The Overture is scored for flutes, oboes, clarinets, bassoons, horns and trumpets—all in pairs—three trombones, kettledrums and strings.

Symphony No. 4 in D minor, Op. 120.  .  .  .  ROBERT SCHUMANN

On May 31, 1841, Clara Schumann wrote in the joint diary kept by her and her husband: "Robert began yesterday another symphony, which will be in one movement, and yet contain an Adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul."

But Schumann was not altogether happy with his new symphony, which he completed and presented to Clara on her birthday, September 13. His First—or Spring—Symphony had appeared the preceding January, shortly after he and Clara were married. The D minor Symphony, which followed, still shows signs of the joy he felt on having finally won her hand. But this work was very coolly received at its première, which took place at a Gewandhaus Concert in Leipzig, conducted by Ferdinand David, on December 6, 1841.

Schumann first called this symphony a "symphonic fantasia," and when it finally was published, it bore the title, Introduction, Allegro, Romance, Scherzo and Finale, in One Movement. The four movements of the work, then, are meant to be played without pause, which was rather a novelty in Schumann's day. But the composer has given the symphony much greater unity than that. The theme of the Introduction is heard again as the middle section of the Romance and again as the Trio of the Scherzo, while the principal subject of the first movement proper figures prominently in the Finale. Closer examination of the score will reveal other thematic relationships, but the ones mentioned will serve as an adequate guide to the listener.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and the usual strings.

"La Valse"—A Choreographic Poem  .  .  .  MAURICE RAVEL

Ravel composed La Valse in 1920 at the suggestion of Sergei Diaghileff, who wished to have an "Apotheosis of the Waltz" to make into a ballet for his Russian troupe. When Ravel showed him the music, however, he did not find it to his liking, and told the composer so. As a result, a quarrel ensued, causing the permanent estrangement of the composer and the impresario.

La Valse was first played in an arrangement for two pianos by Ravel and the Italian composer-conductor-pianist, Alfredo Casella, in Vienna in November, 1920. In its orchestral dress, it was first heard on December 12th of that year, at a concert of the Lamoureux Orchestra in Paris, conducted by Camille Chevillard.
Casella described *La Valse* as "a sort of triptych: (a) The Birth of the Waltz, (b) The Waltz, (c) The Apotheosis of the Waltz."

On the score is printed the following description, written by Ravel himself:

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth, fortissimo. An Imperial Court about 1855."

---

**Suite from *Pelleas et Mélisande***

Gabriel Fauré

Maeterlinck wrote *Pelleas et Mélisande* in 1892. Fauré's incidental music was composed six years later, to accompany an English version of the play, which was presented in London on June 21, 1898, with Mrs. Patrick Campbell starred as Mélisande. At that première, the composer conducted his own music.

**Briefly, the story of** *Pelleas et Mélisande* **is this:** Golaud, the widowed grandson of old King Arkel of Allemonde, comes upon the beautiful, childlike Mélisande in a forest. He is immediately attracted to her, and takes her home as his bride. There she meets Golaud's younger brother, Pelléas, and the two fall in love. One day, while Pelléas and Mélisande are seated by a fountain, she playfully tosses her wedding ring in the air and it falls into the water. When Golaud asks what has become of the ring, Mélisande tells him she lost it in a grotto. Angered, he send Pelléas with her to look for it, but the two are frightened away by three blind sisters sitting in the cave. Golaud, who has by now become suspicious of the love of Pelléas for Mélisande, surprises the couple when they are together. Later, he has his young song, Yniold, spy on them. Finally, mad with jealousy, Golaud again comes upon the two lovers in the park, and he slays his younger brother. As Mélisande lies in her bed, dying from grief and childbirth, Golaud demands that she tell him the truth—has she loved Pelléas guiltily? With her last dying breath, she declares that their love was blameless, and that they committed no wrong.

The opening movement is the Prelude to the play. In mysterious, melancholy tones, the music sets the stage for the impending tragedy which is to unfold.

"Fileuse"—or "Spinner"—is the title of the second movement. It is the depictive introduction to the first scene of Act III, which bears the following stage directions: "A room in the castle, Pelléas and Mélisande are discovered. Mélisande is at the back of the room—spinning." The last movement is "The Death of Mélisande." The music accompanies the final dialogue of the play, as the jealous Golaud questions the dying Mélisande about her love for Pelléas.

---

**The Sorcerer's Apprentice**

Paul Dukas

The one work for which Dukas will remain immortal is his orchestral scherzo, "The Sorcerer's Apprentice. This amusing and brilliant piece has often been cited as the perfect example of what a symphonic poem should be.

The thrice-familiar story of "The Sorcerer's Apprentice" deals with a young apprentice magician who, while his master is away, decides to try out one of the favorite tricks he has seen the sorcerer perform. He intones a few "hokus-pokuses," and an innocent-looking broom suddenly starts up from its corner and begins fetching water for the young man's bath. In practically no time at all, the bath is full, so the apprentice commands the broom to stop. But he finds he has forgotten the magic formula, so the broom continues to bring more water. Soon the whole room is flooded. In desperation, the boy grabs an axe and chops the broom in half. That ought to fix it, thinks he. The flood stops only momentarily, however; recovering quickly from the shock, the two halves of the broom get up, and both begin to draw water. As the entire house becomes a raging torrent, the panic-stricken apprentice calls for help. Just as he is about to be drowned, aid arrives in the person of the master. With the prescribed magic words, he makes the brooms stop, and they return to their corner, mere sticks of wood once again.

"The Sorcerer's Apprentice" was written in 1897, and on May 18 of that year received its initial performance, under the composer's direction, at a concert of the Société Nationale in Paris.
MAY FESTIVAL
MAY 4, 5, 6, 7, 1950

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

LIJUA WELITCH, Soprano
NORMA HEYDE, Soprano
BLANCHE THEBOM, Mezzo-soprano
MARIAN ANDERSON, Contralto
JAN PEERCE, Tenor
HAROLD HAUGH, Tenor
MACK HARRELL, Baritone
NATHAN MILSTEIN, Violin
ALEXANDER HILSBERG, Violin
WILLIAM PRIMROSE, Viola

WILLIAM KINCAID, Flute
WILLIAM KAPELL, Piano
JAMES WOLFE, Piano
EUGENE ORMANDY, Conductor
ALEXANDER HILSBERG, Conductor
THOR JOHNSON, Conductor
MARGUERITE HOOD, Conductor
UNIVERSITY CHORAL UNION
FESTIVAL YOUTH CHORUS

PROGRAMS

THURSDAY, MAY 4, 8:30
Eugene Ormandy, Conductor

Soloist: Liuba Welitch, Soprano

Overture and Allegro from La Sultane
COUPERIN-MILHAUD

"Or sai chi l'onore" from Don Giovanni
MOZART

"Voi che sapete" from Marriage of Figaro
MOZART

Symphony No. 7 in C major, Op. 105
SIBELIUS

Closing Scene from Salome
STRAUSS

Symphonic Poem, "Death and Transfiguration"
STRAUSS

FRIDAY, MAY 5, 8:30
University Choral Union
Thor Johnson, Conductor

Soloists:
Norma Heyde, Soprano
Blanche Thebom, Mezzo-Soprano
Harold Haugh, Tenor
Mack Harrell, Baritone
William Primrose, Violin
Blanche Thebom, Alexander Hilsberg, Violin
Harold Haugh, Tenor
William Kincaid, Flute
Mack Harrell, Bartone
James Wolfe, Piano

"Brandenburg" Concerto No. 5, for Piano, Violin, Flute, and Strings
BACH

Concerto for Viola and Orchestra
BARTOK

"Magnificat" in D major
BACH

CHORAL UNION AND SOLOISTS
ALICE LUNGERSHAUSEN, Harpsichord
MARY STUBBS, Organist

SATURDAY, MAY 6, 2:30
Alexander Hilsberg and Marguerite Hood, Conductors
Festival Youth Chorus
Soloist: Jan Peerce, Tenor

Overture to Benvenuto Cellini
BERLIOZ

"The Walrus and the Carpenter"
FLETCHER

"No, oh Dio" from Alceste
HANDEL

Love Has Eyes
BISHOP

"Enjoy the Sweet Elysian Grove"
from Alceste
HANDEL

Tomb Scene from Lucia di Lammermoor
DONIZETTI

"O Paradiso" from L'Africana
MEYEBERGER

Symphony No. 2
SCHUBERT

SATURDAY, MAY 6, 8:30
Eugene Ormandy, Conductor

Soloist: William Kapell, Pianist

Prelude to Khovanschina
MOUSSORGSKY

Concerto No. 3 in D minor, Op. 30 for Piano and Orchestra
RACHMANINOFF

Allegro ma non tanto
Intermezzo: adagio
Finale
WILLIAM KAPELL

Symphony No. 5 in E minor, Op. 64
Tchaikovsky

Andante: allegro con anima
Andante cantabile, con alcuna licenza
Valse: allegro moderato
Finale: andante maestoso

SUNDAY, MAY 7, 2:30
Thor Johnson, Conductor
University Choral Union

Soloist: Nathan Milstein, Violinist

"Schicksalslied" ("Song of Destiny"), Op. 54
BRAHMS

Symphony No. 4, "The Cycle" for Chorus and Orchestra
PETER MENNIN

CHORAL UNION

Concerto in D major, Op. 77, for Violin and Orchestra
BRAHMS

Allegro non troppo
Adagio
Allegro giusto, ma non troppo vivace
NATHAN MILSTEIN

SUNDAY, MAY 7, 8:30
Eugene Ormandy, Conductor

Soloist: Marian Anderson, Contralto

"Classical" Symphony in D major, Op. 25
PROKOFIEFF

Kindertotenlieder
MAHLER

MARIAN ANDERSON

Two Hispanic Pieces
McDONALD

Jeanne d'Arc au Bucher
LIZET

Miss ANDERSON

Symphonic Poem, "The Pines of Rome"
RESPIGHI

The Pines of the Villa Borghese
The Pines near the Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

SEASON TICKETS NOW ON SALE—$10.80 and $9.60 (tax included); at University Musical Society, Burton Memorial Tower.