SEVENTY-FIFTH ANNUAL
CHORAL UNION CONCERT SERIES

CHICAGO SYMPHONY ORCHESTRA
FRITZ REINER, CONDUCTOR
Soloist: NAN MERRIMAN, CONTRALTO

SUNDAY EVENING, DECEMBER 13, 1953; AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Concerto for String Orchestra in G major, No. 3
(Brandenburg) . . . . . . . . . . . BACH
 Allegro
 Allegro

"Iberia": Images No. 2 . . . . . . . . . . . DEBUSSY
"In the Streets and by the Wayside"
"The Perfumes of the Night"
"The Morning of a Fete Day"

Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28 . . STRAUSS

INTERMISSION

Suite from El Amor Brujo (Love, the Sorcerer) . . . . FALLA
Introduction
Dance for Bewitching the Spirit
The Magic Circle
Dance of Fire
Scene and Pantomime, "The Profane Love"
Song of the Sorrow of Love
Finale, "Morning Bells"

MISS MERRIMAN, SOLOIST

Overture to Tannhäuser . . . . . . . . . . . WAGNER

*The Chicago Symphony Orchestra uses the Baldwin piano.*

Note:—The University Musical Society has presented the Chicago Symphony Orchestra in concert on eighteen previous occasions; and at the May Festivals from 1905 to 1935 inclusive.
Program Notes
By Felix Borowski

Concerto for String Orchestra, No. 3,
G Major \ldots \ldots \ldots \ldots \ldots Johann Sebastian Bach

Christian Ludwig, Margrave of Brandenburg (1677-1734), had made the acquaintance of Bach about 1718. The margrave was devoted to music, and he maintained an orchestra which played for him the large collection of concertos and other works that occupied honored places in the court library. It is certain that Christian Ludwig had been greatly struck by the abilities of Sebastian Bach, and he gave him a commission to write for his orchestra some concertos.

"The third concerto" wrote Sir Hubert Parry in his Johann Sebastian Bach (London, 1909) "is much the most remarkable of the group, as it really departs from the old conception of concertos and depends upon the remarkably rich effects which can be obtained by having three groups of three instruments—that is three violins, three violas and three 'cellos—with double bass and continuo harpsichord to add to the sonority. The grouping of three instruments is maintained almost invariably throughout with astonishing effect, so that the chord-passages of one group are constantly pitted against chord-passages of another group, except where for variety and sonorous enforcement of some characteristic idea the three like instruments are massed in union."

"The artistic conception is superb and superbly carried out, especially in the first movement. There is no slow movement, but only two long sustained chords between the first and brilliant last movement. The latter is in 12-8 time, and most vivacious, but not so interesting as the first, as it has less variety, and less genuine force in the subject matter."

"Iberia": Images for Orchestra, No. 2 \ldots \ldots \ldots \ldots \ldots Claude Debussy

Like the first and second pieces of the set of orchestral "Images," "Iberia" originally was conceived as a work for two pianos—a conception which, however, was not carried into effect. The first production took place at one of the Concerts Colonne, Paris, February 20, 1910. Gabriel Pierné and his orchestra found the music of no ordinary difficulty in performance. Debussy wrote to Durand (May 17, 1910): "I saw Pierné last evening. He is very much taken with 'Iberia,' but I believe that he exaggerates its difficulties of execution." Léon Vallas, in his biography of the composer (Debussy, Paris, 1929) defended the master's position:

"One passes by the thematic matter," he wrote, "to contemplate in its entirety the picture in which Debussy tried, not to make Spanish music, but to translate into sound his impressions of Spain—of a Spain concerning which he knew little or nothing, but which he imagined with incredible exactness."

Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28 \ldots \ldots \ldots \ldots \ldots Richard Strauss

Shortly after the first performance, "Till Eulenspiegel" was provided with a lengthy and descriptive analysis by Strauss' friend and biographer Wilhelm Klatte, who published it in the pages of Die Allgemeine Musik Zeitung. The composer, however, never gave official sanction to this analysis, which may thus be summed up:

"After the Eulenspiegel motives have been stated, the rogish adventures of the whimsical Till begin. He rides his horse through a crowd of market women sitting
chattering at their stalls, puts on the vestments of a priest and assumes an unctuous mien, but, feeling uncomfortable in this disguise, tears it off. He becomes a Don Juan and waylays pretty women. One bewitches him, but Till’s advances are treated with derision. The rogue’s anger is scarcely over when a troop of worthy Philistines appears, and these good people are gibed at by Eulenspiegel. Gaily he goes on his way playing his wagging pranks, but Nemesis is upon him. Till is dragged by the jailer before the criminal tribunal. Note the roll of the side drum and the threatening chords betokening the interrogations of the court. To each, Till replies calmly—and lies. He is condemned to death, and fear seizes him. The rogue is then strung up, and his soul takes flight. The piece closes with an epilogue constructed from the opening measures of the work.”

Suite from the Ballet *El Amor Brujo* . . . . MANUEL DE FALLA

*El Amor Brujo* (Love, the Sorcerer), a choreographic fantasy in one act and two scenes, was written at the suggestion of the dancer, Pastora Imperio, who wished to have a work in which she could both dance and sing. The plot was based on a scenario by Gregorio Manez Sierra, who derived it from a story narrated by Pastora Imperio’s mother, an old Gypsy.

The plot is concerned with Candelas, a young and passionate woman, who having loved a wicked and jealous gypsy, is haunted by him when, after he is dead, she turns her affections to the handsome and gallant Carmello. Knowing her first lover to have been an impressionable admirer of femininity, Candelas persuades her friend, Lucia, to flirt with the Spectre, and while this adventure is being carried into effect she gives the kiss of perfect love to Carmello which defeats the evil influence of the Spectre, which disappears in the direction of its grave, definitely conquered by love.

Overture to *Tannhäuser* . . . . . . RICHARD WAGNER

The overture begins with an Introduction (*Andante maestoso*, E major, 3-4 time), in which the pilgrims’ chorus, “Begückt darf nun dich,” from the third act is introduced. After this theme has been presented, *piano*, there is a *crescendo*, and the melody is repeated, *fortissimo*, by the brass. The figure in the violins accompanying this theme plays an important part, and Wagner explained that it was intended to symbolize “the pulse of life.” The pilgrims’ song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement (*Allegro*, E major, 4-4 time) is largely taken from the first act of the opera. The brilliant second theme, in B major, is Tannhäuser’s song, “Dir töne Lob.” At the close of this the bacchanale returns with renewed frenzy; but there follows (in the clarinet over tremolos in the violins) Venus’ “Geliebter, kom, sich’ dort die Grotte.” The music becomes more agitated, the time is hastened and Tannhäuser’s song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the pilgrims’ chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons, and horns, but after a *crescendo* the subject is thundered out, *fortissimo*, by the brass.
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Quartet No. 2
Quartet in B-flat, K. 458

Saturday, February 20, 8:30 P.M.
Trio in C minor, Op. 1, No. 3
Contrasts
Trio in A minor, Op. 114
Suite (1937)

Sunday, February 21, 2:30 P.M.
Five Fugues
Quartet No. 2
Quartet in E-flat, Op. 127

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