

PROGRAM THREE—DECEMBER TWENTY-SIX, 1907

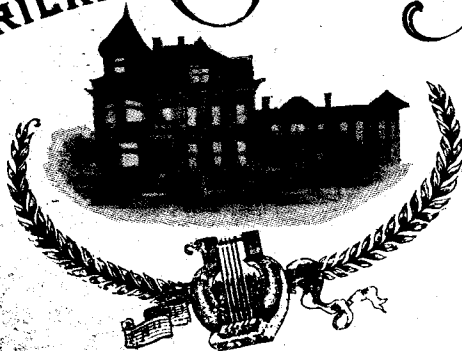


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PROGRAM THREE

DECEMBER TWENTY-SIX, 1907

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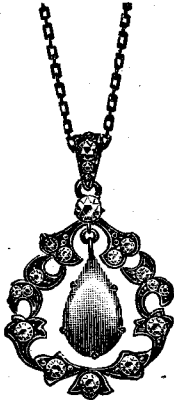
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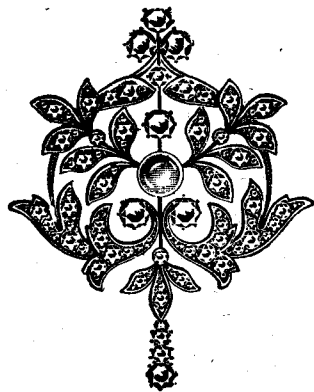
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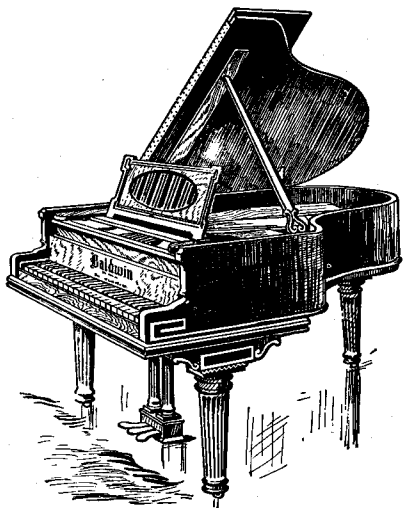
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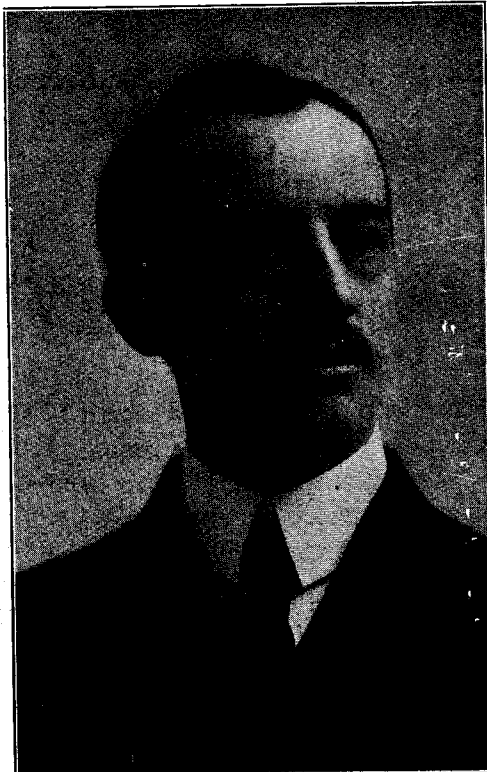
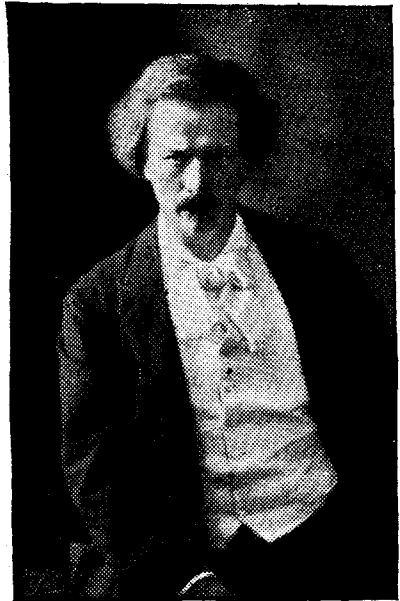
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Saint Louis Symphony Society

THURSDAY EVENING
DECEMBER TWENTY-SIX

AT EIGHT-FIFTEEN O'CLOCK

Conducted by *MAX ZACH*

Soloist: MR. FRANCIS MACMILLEN---Violin

PROGRAM

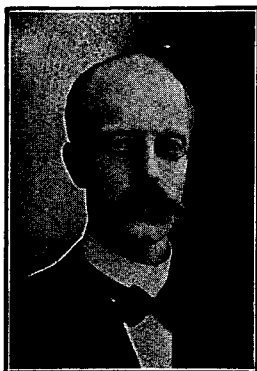
1. A "Faust" Overture.....Wagner
2. Violin Concerto D Minor.....Vieuxtemps
 - (a) Andante Recitativo
 - (b) Adagio Religioso
 - (c) Allegro Energico

Program Continued on Next Page

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PROGRAM—Continued

3. Sinfonietta in D Major.....Chadwick
(a) Risolutamente
(b) Canzonetta
(c) Scherzino
(d) Finale
(First Time at These Concerts)

4. Violin Solos—
(a) "Vision of an Ideal" (Violin solo from Symphony "Alastor")...Ernest Blake
(b) Barcarole.....Claude Debussy
(c) Moise Fantasie.....Paganini
At the Piano, Herr Richard Hageman

- Norwegian Dances.....Grieg
(a) Allegro Marcato
(b) Allegretto tranquillo e grazioso
(c) Allegro Moderato alle Marcia
(d) Allegro Molto
(First Time at These Concerts)

Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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It is requested that all persons leave their hats, cloaks, coats, umbrellas and wraps in the wardrobe room, where they will be securely guarded without charge.

An intermission of 15 minutes will occur between the first and second parts of the program. The beginning of the second part will be announced by horn signal.

After the performance carriage numbers will be called on both sides of the foyer as the carriage enters the north driveway, giving ample time for persons to reach the carriage landing by the time their vehicle is ready to receive them. Should the owners of carriages not be ready at the time their number is called, it will be necessary for the carriage to drive out again and drive back in its turn.

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A "FAUST" OVERTURE,

Richard Wagner.

1813-1883.

The original form of this work belongs to the Parisian period of Wagner's life, when he was practically unknown—and the world came within an ace of losing one of its greatest geniuses, by starvation. He himself writes:

"In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37), the play-actress, as Gretchen, was greatly admired.)

The overture was rewritten by Wagner at Liszt's request in 1855, and was first performed in the same year at Weimar. The following analysis is from Philip Hale's review of the work:

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums and strings.

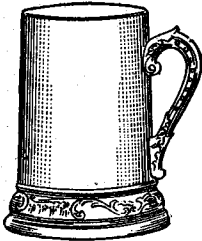
The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. Sehr gehalten (Assai sostenuto), D minor, 4-4. The opening

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phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. "Sehr bewegt" (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

VIOLIN CONCERTO IN D MINOR,

Henri Vieuxtemps.

1820-1881.

Vieuxtemps was the first of the great Belgian violinists of which Thomson and Ysaye are the present representatives. Though Vieuxtemps lived most of his life in Paris and is often ranked as a French violinist, yet many things about his playing and in his compositions show decidedly his Flemish character. The violin concerto in D minor, to be played in this concert, is his most noted composition and is a great favorite with violin virtuosos, not only because of the admirable opportunity it gives of showing off the player's capacity, but because of the pleasing character of the music.

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George Whitefield Chadwick.

Many St. Louisans remember with pleasure the visit of Mr. Chadwick to our city a little over ten years ago, when he led a performance of his B flat Symphony by the Choral Symphony Society in the Exposition Music Hall, and when a charming concert of his smaller compositions was given in Memorial Hall. Not only was his personality most engaging, but his music was of such a high character, and withal so popular in the best sense, that the production of one of his later works in this concert becomes a matter of much interest.

Although he is well known and appreciated by many of us, it is not out of place to give here a few facts concerning his life and work. He was born in Lowell, Mass., November 13, 1854. His ancestors for many generations were of New England stock, his great-grandfather having fought in the battle of Bunker Hill. His father and mother were both musical, the father being an amateur performer on several orchestral instruments, as well as the teacher of a country singing school, and the mother gifted with a fine voice. In 1860 the family removed to Lawrence, Mass., where the boy was instructed in music during his youth by an elder brother, eventually becoming, at the age of sixteen, the organist of a local church. Between the ages of seventeen and twenty-one his time was passed, much against his will, in an insurance office, but at the same time he was attending the New England Conservatory of Music, in Boston, where he received some excellent instruction in pianoforte and organ playing and in harmony from such teachers as Dudley Buck and Stephen Emery. Later he studied with Eugene Thayer, an excellent organist and an enthusiastic teacher, who recognized the young man's talent and did much to encourage and stimulate him. In 1876 he took charge of the musical department of Olivet College, in Michigan, resigning after a year's service in order to devote himself to further study in Europe.

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The years 1877 to 1879 were spent at the Conservatory in Leipzig, where his teachers were Richter, Reinicke and Jadassohn. The latter showed from the first a particular interest in the young American and gave him much of his private time, in addition to his Conservatory lessons. At this time Chadwick produced two string quartets, an overture, "Rip Van Winkle," and many smaller pieces. The overture was performed at the "Grosse Prufung" of the year 1879, and was conceded by the critics to be the best students' work of the year.

After a short residence in Dresden, where he worked mostly by himself, he went to Munich, where he placed himself under the instruction of Rheinberger, both in composition and in organ playing. From this eminent pedagogue he received severe contrapuntal training, but not much stimulus for his imagination, or encouragement toward poetic expression. In the meantime his "Rip Van Winkle" overture had been performed at a concert of the Harvard Musical Association in Boston and received with such approval that it was immediately repeated at a subsequent concert of the association—a very unusual proceeding for this conservative organization.

In 1880 Chadwick returned to Boston and his "Rip Van Winkle" was once more performed under his own direction at the Triennial Festival of the Handel and Hayden Society in May of that year. His ability as a conductor was at once recognized. He was appointed organist of St. John's Church, and joined the staff of the New England Conservatory, of which, seventeen years afterward, he became the Director.

From this time his career has been one of ever-increasing activity as composer, conductor, organist, and teacher, and in the latter capacity he has numbered among his pupils such well-known musicians as Horatio Parker, Arthur Whiting, Wallace Goodrich, Frederick T. Converse and Henry Hadley.

As a composer, he is regarded by some foreign critics and by many of his countrymen as the leader of the American school, and his third Symphony in F major, his Melpomene and Adonais overtures and his string quartet in D minor are probably the best works of their class yet produced in America. As a conductor he has many times led the Boston Symphony Orchestra in his own works, besides serving as

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leader of the Arlington and Boston Orchestral Club, the Springfield Festivals (for ten years) and the Worcester Festivals. At the latter he gave the first performance of Cesar Franck's Beatitudes in the English language, and he has often been invited to conduct his own works in the prominent choral and orchestral concerts of the United States. As a conductor of chorus and orchestra he possesses both magnetism and authority, and he probably has no superior in America in this difficult art.

In 1897 he was appointed Director of the New England Conservatory of Music, in Boston, and this he has developed from a relatively unimportant school into an institution which ranks in equipment and discipline with the best Conservatories of Europe. In the same year he received the honorary degree of M. A. from Yale University, and in 1905 that of L. L. D. from Tufts College. He spent the winter of 1905 in Europe, during which time a concert of his compositions, given by the Concordia Verein in Leipzig, caused much favorable comment.

The Sinfonietta in D major, which holds the place of honor in this program, was composed in the summer of 1904, and was first performed at a private concert of Mr. Chadwick's orchestral compositions given as a compliment to celebrate his fiftieth birthday, on November 13th of the same year. It was published in 1906.

The composer has entitled the work "Sinfonietta," rather than "Symphony," probably because, though it has four distinct movements, yet it is much shorter than the usual symphony, and because the form of the first and last movements is not exactly "orthodox." For instance, the "first theme" in both these movements is not repeated in the "recapitulation," and only reappears in the "coda." However, this gives an effect of conciseness, and in the judgment of some is a more logical form than the old conventional one, in which the entire "exposition" is repeated.

The work is scored for flutes, piccolo, oboes, clarinets, two bassoons, four horns, two cornets, three trombones, drums, triangle, strings and harp. The harp is an un-

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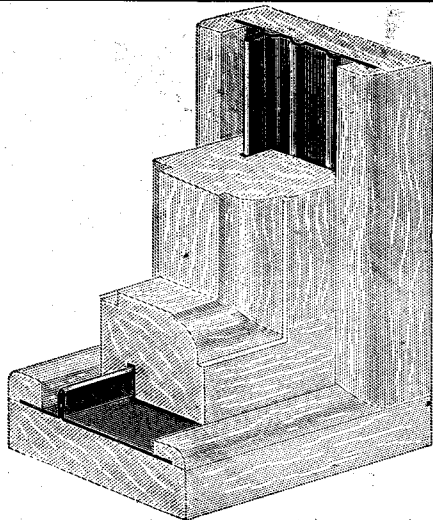
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usual instrument in a symphony; and is here employed with great effect, giving the composition a special and individual character.

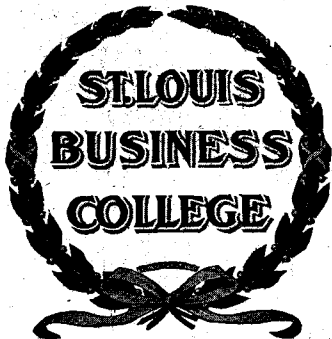
The first movement, "Risolutamente," is vigorous and spirited. After three introductory measures on the tonic chord, a lively theme dashes in on the first and second violins, and is later taken up and developed by the wood wind in a chattering dialogue with the strings, which introduce as accompaniment a new and interesting figure. The modulation here is bold and interesting, leading to the striking entrance of the harp in D flat. Then appears the second theme in F sharp minor—very dainty and enticing and in complete contrast with the first. It is given out by flutes and bassoons, and answered by the clarinets. Later the oboes take it up and the introduction of the tinkling of the triangle gives it a very delicate effect. As this is developed, a new theme, soft and legato, but "con moto," appears on the first violins. In the working out we have all the preceding material developed and combined in a thousand interesting changes, showing the composer's mastery of contrapuntal combination and keen feeling for orchestral color, without any loss of melodic flow. Then the second theme is repeated in full by the oboes (instead of flutes) in B minor, with answering clarinets. This, as before, is followed by the soft legato theme on the violins, and then, by way of a coda, the first theme reappears on the flutes, with violins pizzicato and harp arpeggios; fragments of the second theme are heard in the wood wind, and with a lively crescendo for full orchestra the movement rushes to a joyous close.

The second movement, "Canzonetta," is built upon a simple, but taking, "folk-song" melody in A minor, given out staccato by the strings. This is followed by a flowing figure for flutes and bassoons, and with the return of the first phrase with slight variations on the oboes and clarinets the first strophe ends pianissimo. Then the full orchestra, with the harp also playing the melody, bursts out with the theme in the major key, the military drum and the bass drum are added, and the effect is broad and satisfactory. This section, after a full working out, passes through a well-handled diminuendo back to the key of A minor, when the cello takes up the

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first theme, bringing out to the full its sweet phrases. Then, amid light figures from the other instruments and delicate tones from the harp, the melody dies away, while the solo violin holds high A. Before these cease the horns take up the second theme, this time in E major, and close very softly on E-G sharp (two notes of the dominant of A major). This leaves the movement unfinished, as it were—or, rather, forms a sort of transition to the next. The movement, however, may be closed in the key of A just before the final entrance of the horns.

The third movement, "Scherzino," starts out "vivacissimo e leggiero" in F major with a delicate and characteristic theme in 9-8 time given out by the strings and caught up by the wood wind for twelve measures and repeat. Then a new theme, soft and expressive, appears on the oboe and bassoons, to be taken up by the violins. After the usual return to the first theme the Scherzino proper is concluded very freakishly, but effectively, by the wood wind in a series of consecutive fourths, followed by the strings in a descending passage on the "six-tone" scale—that is, six consecutive major seconds.

The trio in B flat is in 3-4 time and not so fast. A fine, quiet, flowing theme intoned by the wood wind and answered by the strings. The usual return to the Scherzino follows, closing with a coda for full orchestra.

The finale, "assai animato," begins with a rapid theme in sixteenth notes, 2-4 time, given out by the violas, accompanied by short figures on wood wind and horns. The melody starts on the B minor triad chord, but one cannot for some time exactly say in what key it is singing, the tonality being so wavering. However, this produces a very original effect, and shows that Mr. Chadwick is in line with the modern movement in music. There are also many other places in this work in the harmonic and orchestral treatment which indicate the same thing. The composer, while by no means an extreme radical, is certainly not a hide-bound conservative. This wavering theme is characteristically developed, mainly by the strings leading to a fine forte passage con anima in 6-8 time, the strings still predominating and the

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tonality still constantly changing, when, with a return of the first theme, it reaches a powerful climax.

The movement now becomes slower, till at half the original speed a fine, broad phrase is played fortissimo on the strings with full orchestra accompaniment and sweeping harp aspeggios, "molto largamente." The second theme then reappears in the clarinets, and a skillful and interesting development follows, succeeded by a fine strétto based on the first theme, and the movement closes in the original key of D major.

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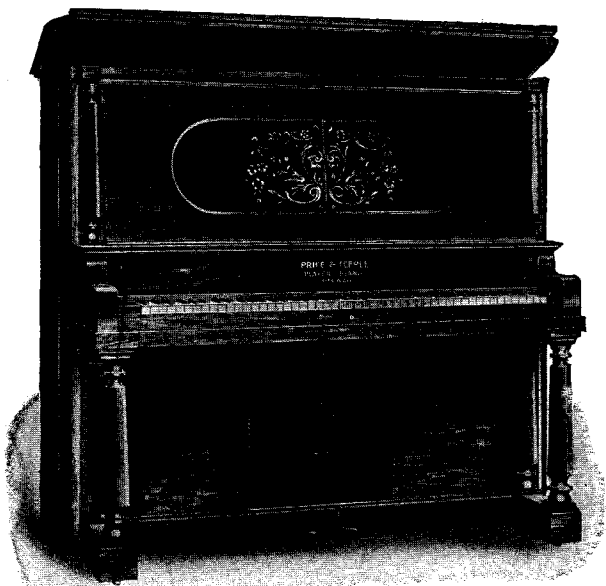
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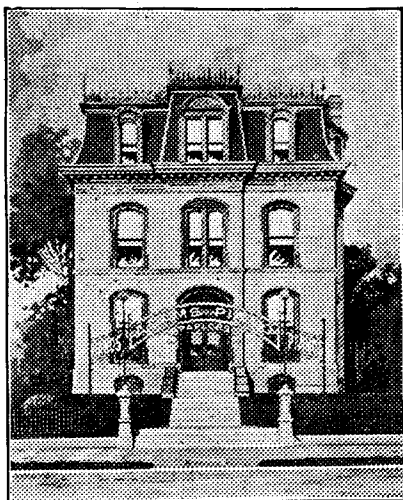
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